

ENGLISH 10

MODULE

8



Back to the Future



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English 10

Module 8

BACK TO THE FUTURE



Distance
Learning

Alberta
EDUCATION

English 10
Student Module
Module 8
Back to the Future
Alberta Distance Learning Centre
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Welcome to Module 8!

We hope you'll enjoy your study of Back to the Future.

We've included a prerecorded audiocassette with this module. The cassette will help you work through the material and it will enhance your listening skills.

So whenever you see this icon,



turn on your tape and listen.



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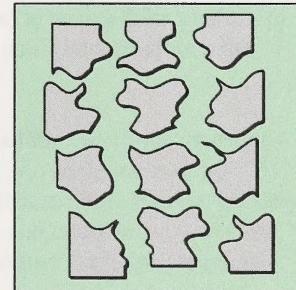
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OVERVIEW



Well, you're almost finished your English 10 course! How do you feel? Maybe you want to take a quick break before you tackle this last module? It gives you a short and satisfying summary of the main things you've learned throughout your reading, writing, talking, and viewing in English 10.

In the seven modules you've just completed, you've explored all kinds of stories, both written and oral. You read many poems and tried out different poetic techniques in your own poems. You've studied plays, written dialogues, and created stage settings. You read a novel and discussed your responses to the characters, themes, and events that touched you. You selected articles and examined media presentations about actual events happening in the world today. What was the reasoning behind all of this? Do you think the most important thing in this course has been just to "learn" a few pieces of literature?

Of course not. Nor will the final exam for English 10 focus on your concrete knowledge of each piece of literature you read in Modules 1 to 7. The most important part of this whole course is your development as a writer, listener, speaker, reader, and viewer. In Section 1 of this module you'll have an opportunity to look back over your own growth in understanding, feeling, and skills – the "arts" of language. In particular, you'll examine your own language processes and ask yourself just what you've learned about yourself as a writer and speaker, what reading or viewing techniques you've found work best for you, how you use oral discussions to learn, or whether or not you're a good listener.

In Section 2 you'll return to some of the literature you read during the course to pick up a few common threads among the various pieces – and to weave them together to create new meanings. Have you already started making connections between the stories and poems you've been reading?

If you want to practise answering some examples of questions that could appear on the English 10 final exam, you'll find them in Section 3. As well, you may be interested in some exam tips which are also included in this section. Finally, not only will you be encouraged to continue developing your arts and crafts in language use you will also be shown ways to plan for English 20 and future language growth in your daily life.

The three sections of this module are shown below:

Module 8: Back to the Future

Section 1: What Have You Learned About Yourself?

Section 2: What Have You Learned About Language and Literature?

Section 3: Wrapping up: The Examination and Beyond

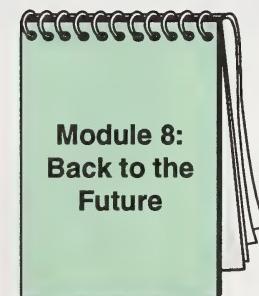
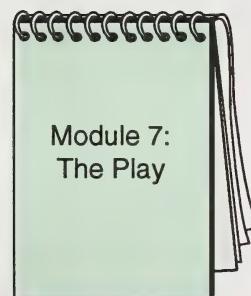
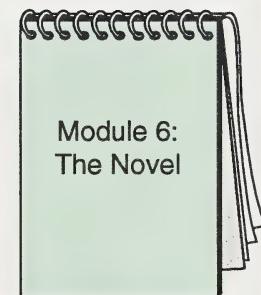
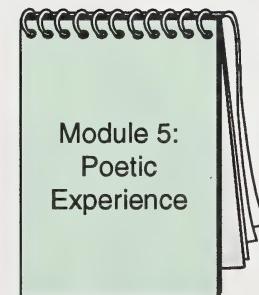
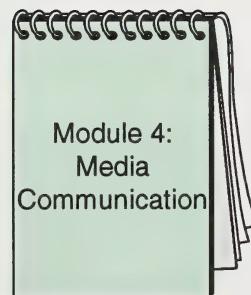
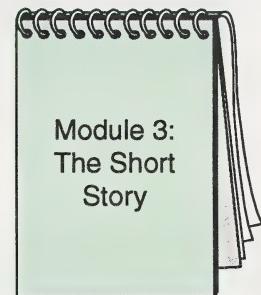
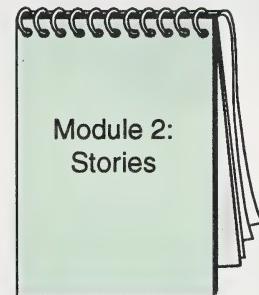
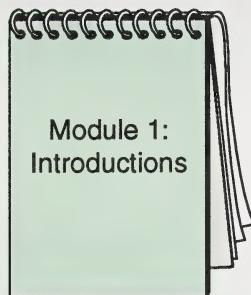
Evaluation

Your mark in this module will be determined by your work in the Assignment Booklet, which contains three section assignments. The mark distribution is as follows:

Section 1 Assignment	50%
Section 2 Assignment	25%
Section 3 Assignment	25%
TOTAL	100 %

Course Overview

English 10 contains eight modules.



SECTION

1



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WHAT HAVE YOU LEARNED ABOUT YOURSELF?

Honestly now, how have you enjoyed writing in your Journal?

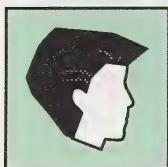


The first module in English 10 introduced you to the Journal as a thinking tool that can help you express yourself and develop your writing ability. Through your own journal writing did you find this to be true? Perhaps you didn't have time to do as many of the journal-writing activities as you would have liked. But by now you should have a rich store of different kinds of personal writing. In Activities 1 and 2 of this section, you'll be going over your Journal and discovering some important things about yourself as a writer.

Now think back over the various pieces of literature you read in English 10. Is there one that immediately jumps to mind, perhaps because it had strong personal meaning for you? Is there one piece you enjoyed so much that you remember it clearly, or found yourself going back to read it a second or third time? In Activity 3 you'll explore questions like these about your own reading processes.

Activities 4 and 5 will encourage you to analyse your oral communication skills including your approach to discussions. If you participated in a few of the discussion suggested throughout Modules 1 to 7, you'll probably enjoy some of the exercises here. They are intended to help you uncover things you may not know about yourself as a communicator in a group of people. In Activity 6 you'll reflect on your growth and level of awareness as a viewer.

Activity 1: You as a Writer



“Writing is making sense of life.”

– Nadine Gordimer

“Writing is easy: all you do is sit staring at a blank sheet of paper until the drops of blood form on your forehead.”

– Gene Fowler

“The idea is to get the pencil moving quickly.”

– Bernard Malamud

“I love being a writer. What I can’t stand is the paperwork.”

– Peter de Vries

“Writing is a struggle against silence.”

– Carlos Fuentes

As you learned in Module 1, your writing is a direct extension of who you are. Everything you believe, value, know, experience, cherish, find disgusting or amazing, and fear will be reflected in the words you choose. So before you look back at the writing you’ve done throughout this English course, it might be interesting to spend some time thinking about how you have grown or changed as a person since the day you began Module 1. Can you remember that day? What important things were on your mind at the time? What were your expectations for the course?

On that first day you asked yourself some questions. Try mentally answering these same questions from the perspective of the person you are today:

- How do you like to spend your free time (e.g., your hobbies, interests, sports)?
- Do you have a job? If so, briefly describe what you do.
- What television programs do you enjoy most?
- What kind(s) of music do you listen to?
- List the most recent movies you’ve seen.
- What’s the best movie you’ve ever seen? Why?
- What do you like to read (e.g., magazines, newspapers, novels, poetry)? Name some of your favourites.

1. Now try completing the following phrases in one or two sentences.

I'm happy when...

Sometimes I imagine...

My friends think that I'm good at...

I hope...

I most like to write about...

Now, flip back to Module 1, Section 1: Activity 1 and compare the responses you've just given to the ones you wrote then. Where are there differences? Are they minor or significant? What has caused these changes? Was it your learning? major events in your life? new ways of thinking? new attitudes? something else?

If there are similarities between the two sets of responses, what insights about yourself do they reveal?

From the Outside...



It's time now to think carefully about yourself as a writer. Start by imagining that you're actually an English teacher – someone you respect and trust, who has been reading all your compositions, essays, and Journal entries as well as talking to you about your writing throughout English 10. Imagine that you, as this instructor, have strong insight into, and appreciation for, yourself and your writing. Now, from the viewpoint of this instructor describe yourself as a writer. You might want to comment on things like your style, strengths, topic preferences, areas of frustration, and areas for future growth.

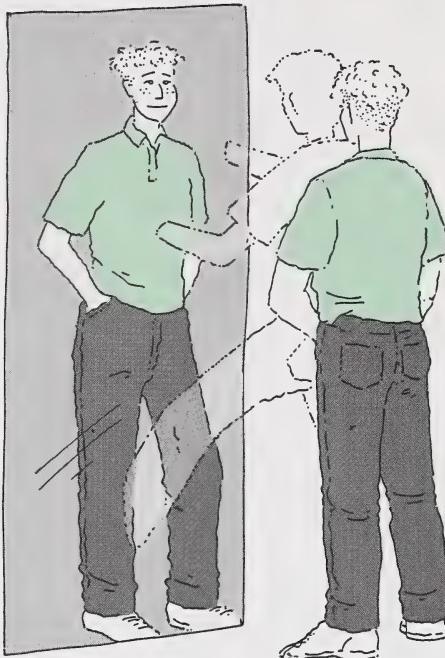
_ as a Writer

(your name)

Save what you've written above because you'll be referring to it later. For now, you might find it interesting to flip back to Module 1, Section 1: Activity 2 and read what you wrote there in the box labelled "Writer." How have you changed as a writer, if at all, since then?

When examining yourself, it sometimes helps to step outside yourself and see how you appear in the eyes of another. This is what you just did by writing about yourself from the viewpoint of your English teacher. Adopting this perspective often illuminates new things for people about themselves. Imagine that you're watching yourself step into a room crowded with people. Try picturing how others see you, hear you, and appreciate you.

From the Inside: Your Writing Process



Now get back into yourself to reflect on your own writing process.

Think about the last major piece of writing you created, and mentally respond to the following questions. You may want to jot down answers on your own paper, or you may prefer just to think about them for now.

- How did you generate ideas for this piece?
- How much time did you spend just thinking (making lists, clustering, talking, doing other prewriting activities) before you actually started your first draft?
- How did you organize your ideas?
- What happened when you first started actually writing?
- How and when did you do your revising for later drafts?
- How were other people involved (if at all) in helping you prepare the piece?
- What problems did you encounter during the writing process?
- What was the most satisfying part of the process for you?

Now think about another piece of writing that you clearly remember doing right from beginning to end and ask yourself the same questions. Were there certain common things that happened during your planning, drafting, and revision of these two pieces of writing? What about other pieces of writing you prepared during this course?

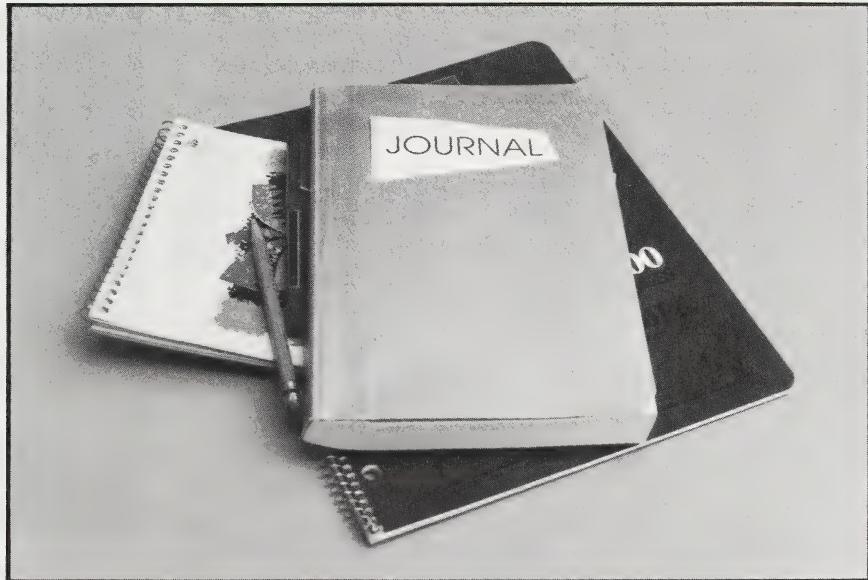
2. How would you describe the process of getting from the first stage of actually deciding what to write all the way to the finished product? Write a paragraph describing your personal writing process. If it helps, you might want to document the process you went through for a specific piece of writing you've prepared recently.

3. Now in the space provided draw a diagram representing the writing process as it works for you at this point in time.



Compare your responses with those in the Appendix, Section 1: Activity 1.

Activity 2: Your Journal



Throughout English 10 you've kept a Journal. Many of your Journal responses have been guided by writing suggestions. These suggestions have included a variety of topics and kinds of writing – such as stories, poems, personal and critical responses to literature, and accounts of yourself, your experiences, and feelings. You may have found yourself adding other things to your Journal that were suggested in Module 1, Section 2, such as notes and reflections about your own learning, ideas for future writing, diary entries, observations, and questions.

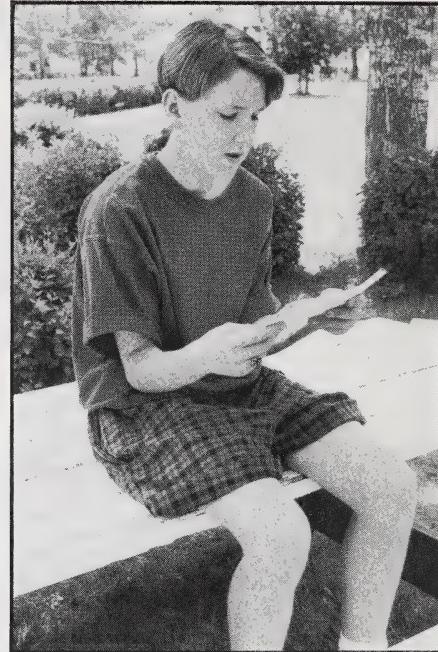
Flip now through your Journal. As you do this, try taking on that outside perspective again and imagine that you've never met the writer of this Journal. What kind of notepad did this writer choose? What does the handwriting or typing look like? Does it change in different places? What do these physical details tell you about this writer? What does this person seem to enjoy writing about the most? the least? Does the content of the writing seem to change significantly from the first to the last entry? What do you learn about the writer's personality and writing progress from a quick flip through the pages?

Before going further, number the pages of your Journal for later reference.

Next, here's an invitation for you to really revisit your Journal. Don't just skim over it. Allow yourself ample time, sit down in a comfortable spot, and settle in to read the entire thing. Read every word, from start to finish.

Now, with a partner, if possible, identify and mark for later reference the pieces in your Journal that seem to fit the following descriptions. Discuss these choices with your partner.

1. Find a piece that really took off during the course of the writing – something that ended up being much longer than you thought it would when you first started, and that contains good ideas. Mark this piece, with a paperclip, bookmark, or other method, and give it the number 1.
2. Find a piece of good writing that surprises you when you look back at it now. It may actually prompt you to ask “Did I really write that?” Mark the piece and number it 2.
3. Find a creative piece, perhaps an original description, story, play, or poem, that you like and would like to develop some more. Mark the piece. It becomes number 3.
4. Find a piece that you find uncomfortable to read – that you’re not happy with but definitely don’t want to work on again. Mark the piece and give it the number 4.
5. Most importantly, find and mark places in your Journal where the writing seems most alive and genuine – where it sounds just like you. Usually these are pieces that contain strong, vivid writing, or writing that perfectly captures a feeling, observation, memory, or idea. These are the places where your voice is best – where it almost sings. Carefully mine your Journal for those tiny veins of gold that are often buried in ordinary rock. Mark at least three pieces where you think your voice is best, and number each of them 5.



Compare your ideas with those in the Appendix, Section 1: Activity 2.

Extending a Journal Entry



As part of the assignment for this section you'll submit one piece from your Journal that you extend or rework, revise, and polish to create a final piece. To prepare for this assignment start with the piece you've labelled #1. Turn back to this piece and read it again. Then choose one part of it that you'd like to "blow up" as if you were enlarging a photograph. Take out a fresh sheet of paper, start with just this part, and elaborate on it by adding details to it.

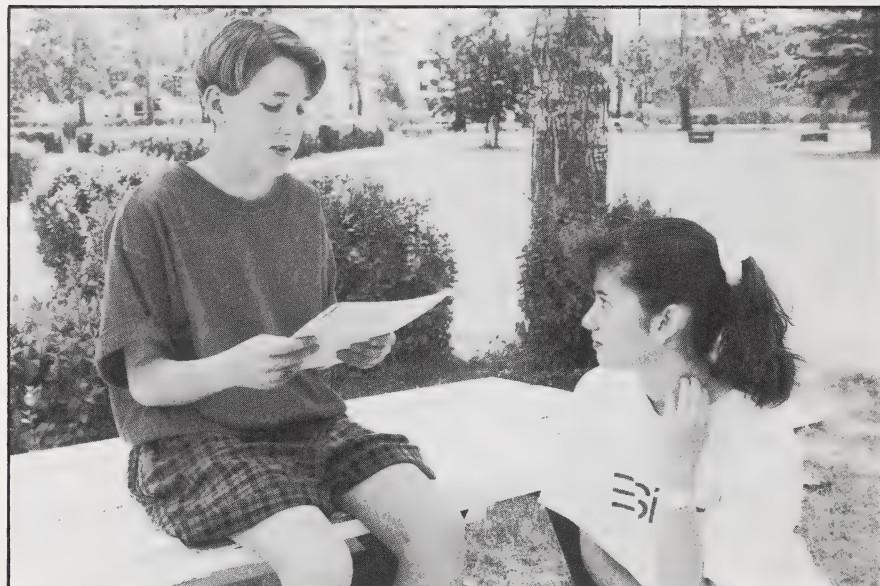
If you'd like to hear how a teacher helps three students complete this exercise, turn on your audiotape and listen to "Developing a Piece of Journal Writing." A script of the dialogue appears in the Appendix. Refer to the script if you're hearing impaired.

After you've enlarged this small part, see if you can fit some of the new writing into the original piece. The new work you produce may not be entirely good stuff, but if you look carefully, you'll probably find a sentence here or an image there that enhances the original. Try this a few more times; find small parts of the original that could be further developed and then add vivid details that "show" readers the sights, sounds, smells, and feelings of the experience you want to convey to them.

Revising a Journal Entry

Now pick one of the Journal pieces that you labelled either #2 or #3 – a piece that you definitely want to work on and submit as an assignment.

You've learned in this course that one of the best ways to start the revision process is to share the piece with a trusted peer, friend, teacher, or relative. Ask the person to listen as you read it aloud, then to listen a second time or read it silently. Reading aloud is an effective way to locate parts that are unclear, awkward, or just don't make sense. Then ask the person to respond to this piece of writing. One way to elicit a helpful response is to ask the person responding to answer the following questions:



- What part did you like the best? Why?
- What part didn't work for you? Why?
- Are you left wondering about anything at the end?
- Did any part not make sense?

Answers to questions like these usually lead to discussion, and it's often through discussion that you find yourself discovering ideas to extend a piece. Remember, the more people you get to respond to your writing, the more ideas you'll uncover, and the piece will begin to blossom.



If you're not comfortable or able to discuss your writing with others, then have a "self-conference." Put the piece away for at least forty-eight hours. This will help you to see the piece with new eyes when you look at it again. Otherwise it's still too close to you to be able to detect problems and opportunities for revision.

After a suitable break away from the piece, read it carefully to yourself – first aloud, then silently. Use the following checklist to help guide decisions you might want to make for revision:

- What parts work best?
- What parts are too general or vague to create a vivid experience for a reader? How can these parts be effectively developed?
- What parts are repetitive, or contribute nothing to the message?
- Can the sequence of ideas be improved?
- Can the flow from one idea to the next be improved?
- What words could be replaced with more powerful choices?
- What effect will the opening have on a reader? How can it be improved?
- What effect will the ending have on a reader? How can it be improved?
- What sentences sound good?
- What ideas or sentences don't make sense yet?
- What sentences need to be fixed to turn them into complete sentences?

Editing a Journal Entry



When you've finished reshaping and reworking the content of your writing, you're ready to check over the mechanics – the spelling, punctuation, grammar, word usage, capitalization, sentence structure, and agreement. The fastest way to do this is to hire an editor – or to sweet talk a peer, friend, or relative into editing it for you. Perhaps you could exchange the piece with someone else and edit each others' work. For some reason it's much easier to pick up small errors in someone else's writing than in your own.

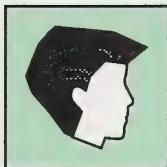
One trick some editors use to check spelling is to read the piece backwards, starting with the last word and working through to the first one. This really slows down your reading and removes the flow of meaning so that errors become easy to spot.

What follows is a chart listing all the writing skills and concepts learned in English 10. Take a few moments now to rate your own growth in each of these skills. You'll come back to this chart in Section 3.

Writing Skills and Concepts for English 10**Rating Key:****UF** = Unfamiliar (You have no idea what this skill/concept is about.)**NI** = Needs Improvement**G** = Good (You have developed a strength in this skill since starting English 10.)**AD** = Already Developed (You had developed this skill/concept before taking this course.)

Skill/Concept	Self-Rating
<p>You should be able to</p> <ul style="list-style-type: none">• use prewriting strategies (brainstorming, exploratory writing, discussion, etc.)• use personal writing such as a journal to clarify thoughts and feelings• identify and limit a topic• select ideas appropriate to subject, purpose, and audience• plan the composition, and allow discovery of meaning during writing• write an introduction leading directly to the topic• state a thesis clearly• use various methods of developing ideas (reasons, examples, details, etc.)• compose a suitable ending• revise to remove unnecessary material• revise to improve development of ideas• revise word choice and sentence structure• proofread for errors in grammar, usage, punctuation, and spelling• use clear functional prose for utilitarian writing• write a convincing argument supporting a clearly stated position• narrate events in a story clearly in a chronological order	

Activity 3: You as a Reader



Throughout this course you've had the opportunity to read a wide variety of genres – poems, short stories, plays, a novel, articles in magazines and newspapers, essays, cartoons, and more. In your lifetime you've probably had experience with other kinds of reading, too – how-to books, technical manuals, encyclopedias, history texts, biographies, and so on.

1. Imagine this: you're going to be locked up in a room for three days. You are allowed five pieces of reading material – anything you like – and reading will be your only occupation. What do you ask for? Write down your five choices here.

2. Now turn back to Module 1, Section 1: Activity 1 and read the answer you wrote for Question 9 which asked you this: What do you like to read? (e.g., magazines, newspapers, novels, poetry)? Name some of your favourites. Has anything changed in your reading tastes from then to now? Explain.

3. Following is a list of all the short stories you may have read in Modules 2 and 3. As you read through the list, ask yourself which stories you enjoyed the most. Often you can tell which ones you like best because they are the ones you remember the most vividly.

- “The Friday Everything Changed”
- “The Sea Devil”
- “The Parsley Garden”
- “Who Said We All Have to Talk Alike”
- “The Veldt”
- “The Witch”
- “The Interlopers”
- “The Wish”
- “Twins”
- “Penny in the Dust”
- “A Way Out of the Forest”

Now choose your three favourites from the list and write a very brief plot summary of each one, trying to convey as many of the key ideas as you can. Keep your summaries for Section 3, where final exam preparation is discussed.

Summary of _____ (title of story)

Summary of _____ (title of story)

Summary of _____ (title of story)

Compare your responses with those in the Appendix, Section 1: Activity 3.

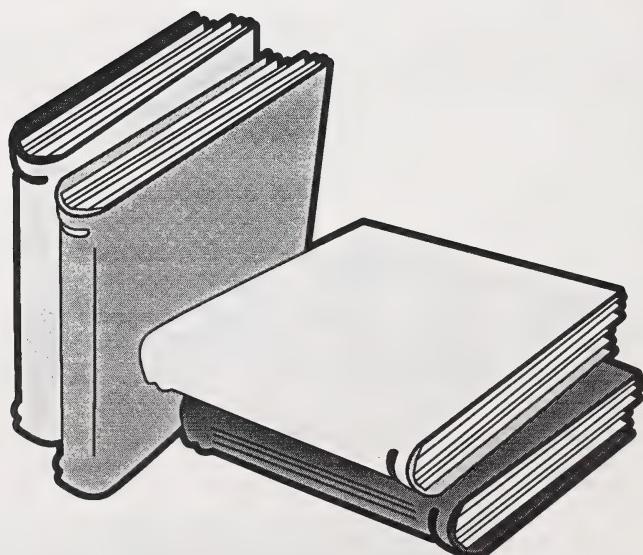


What do your choices reveal about you as a reader?

Can you name the authors of the stories you chose as your favourites? If you can't, look them up in your text *Inside Stories I* (except for "Twins," which isn't in the text). Most of these authors have written other stories and books. If you liked a story by a particular author, why not check out your local library and bookstore for other material written by the same person? In the student notes at the back of *Inside Stories I* you can find titles of other works written by each author.

4. Can you think of any other ways to find titles of works of fiction that you might enjoy?

Compare your responses with those in the Appendix, Section 1: Activity 3.



Reflect for a moment on the other kinds of reading you encountered in this course. Ask yourself the following questions then discuss them with other people – friends, family, teachers, or other students.

- Did you prefer short fiction (stories) to short nonfiction (for example, magazine or newspaper articles), or vice versa?
- Were there any poems in Module 5 that you particularly enjoyed reading? Which ones? What do they have in common, if anything? (You might want to check over the titles in the Table of Contents of *Poetry in Focus*.)
- Would you ever choose to read a poem now just for your own satisfaction? Why or why not? What would you choose?
- Did anything you read in this course surprise you? Did any of the pieces improve after a second (or even a third) reading?
- What literary works would you not mind reading again?
- What outside reading (other novels, newspapers, magazines, and so on) did you do while completing the English course?
- Do you find that your reading tastes vary depending on your mood, the time of day, or your surroundings? Are your reading tastes affected by the people around you?
- Is there writing that you read that you think is trash but that you enjoy reading anyway? If so, why do you think it's trash and what do you enjoy about it?



JOURNAL

In your Journal use the preceding questions to write about yourself as a reader, focusing on the things you like to read and why.

In the future you might consider keeping track of the material you read. Such a list is helpful when you want to recommend reading material to someone else, find more books by an author you really like, or just see the kinds of books you read over time. Some people like to set themselves a goal of reading so many books each month; then they set aside a certain amount of time for reading every day.



Something else you might consider is expanding your personal poetry anthology. Poems can be found in magazines and poetry anthologies as well as in poetry journals. If you enjoy poetry, a scrapbook containing copies of your favourite poems collected over time will be a pleasure to keep and read over. It can also be a unique and personal gift to someone else.

Some people also make a habit of clipping and keeping newspaper and magazine articles that yield useful information for the home, workplace, or study projects. You might want to clip articles that exemplify what you consider good writing to use later as models for your own writing. The only trick to this practise is figuring out a way to organize and store the articles for easy reference.



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Your Reading Process

Throughout English 10 you've learned various reading strategies. You've also learned that reading is a very personal process; there's no single way to read that is best. You should, then, have become more aware of your own ways of reading. Earlier in this section you explored the kinds of reading you like most. Now is your opportunity to reflect on the way you actually read.

In Module 1, Section 4: Activity 1 you learned that reading is an active process in which you make meaning from the text in your own unique way. Not only do you bring your own background knowledge and experiences to what you read, you also follow a unique process each time you approach a new piece of material that you want to understand, whether for information or enjoyment.

5. To quickly review your own reading process, jot down the kinds of things you did at various times in this course before, during, and after reading to assist your understanding and full appreciation of the text. Use the following chart to do this.

Prereading**Reading****Postreading**

Compare your responses with those in the Appendix, Section 1: Activity 3.

Now ask yourself the following questions:

- When and where do you like to read most? Are you happiest reading in short spurts squeezed into the day's activities, or do you relish long, uninterrupted bouts of reading?
- Why do you read?
- When do you “skim”? When do you read slowly and carefully? Do you sometimes back up and reread what you've just read?
- When reading fiction, can you visualize the characters and events in your mind?
- Do you find yourself predicting (and later confirming your predictions) while you read fiction?
- Do you ask yourself questions while you read?
- What do you do when you hit words you don't recognize?
- Have you ever “lost yourself” in a book? What really happens? What is it like?
- Do you ever not finish reading something? Why?
- Do you ever relate what you've read to your own life?

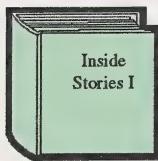


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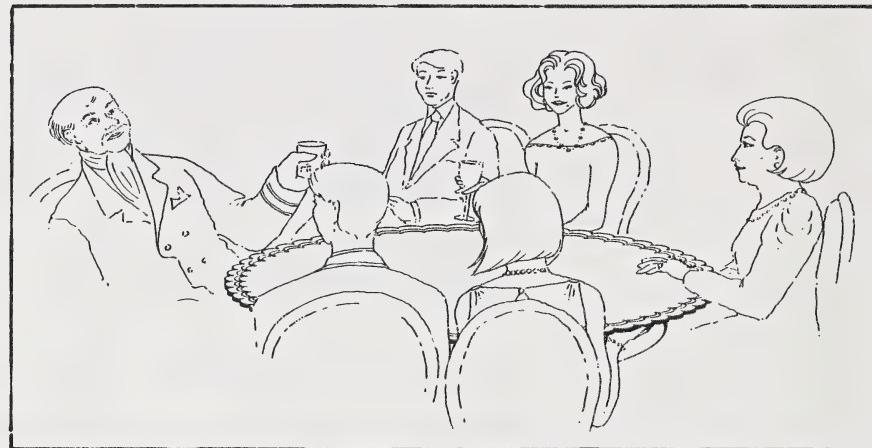
In your Journal describe how the experience of reading is for you. What is your personal reading process?

Note: If you wish, first do the reading exercise that follows; then try to describe the process you experienced.

You're invited to read the following story. Although in Modules 1 to 7 of this course you've generally been given prereading and postreading assistance with most new reading material, this time you're totally on your own. This will give you good practise for the English 10 exam, where you also must read and draw meaning from new material without any guidelines. After you're finished reading, you'll be asked to think about the strategies and processes you used to make meaning of the story.



Turn now to page 54 of *Inside Stories I* and read the story “The Carved Table” by Mary Peterson. First, spend some time skimming the story to get a sense of the characters, subject matter, and to connect with anything in the story familiar to your own experience. In other words, establish the context of the story before you plunge into the reading. Also, don’t forget to predict what will happen as you go. Now start reading.



6. After reading the story, answer the following questions:

- a. If you were going to have a discussion with a teacher about this story, what questions would you ask?

- b. What element of this story do you find most interesting?

- c. Which of Karen's beliefs and values are consistent with your own?

- d. If you were her, what would you have done in the situation described?

- e. Picture yourself as one of the characters in the story – **not** Karen – and look at the family through that character's eyes. What do you see and think at the people in the story?

- f. What do you think is the antecedent action to the story?

- g. What do you think will happen afterwards?

Compare your responses with those in the Appendix, Section 1: Activity 3.

Responding to Literature

The preceding exercise involved reading and responding to literature. In Module 1, Section 4: Activity 3 you learned that different people respond in different ways to what they read. There's no final explanation of a piece of literature, just as there is often no final explanation for real events and characters in life. Throughout this course you've been encouraged to respond personally in your Journal to the literature that you've read. Sometimes you've turned to the Appendix or discussed matters with others to compare your ideas with those offered by other readers. Can you recall a time in this course when your responses varied a great deal from the responses of others? How did you feel?



7. What accounts for differences in personal responses to literature?

Compare your response with the one in the Appendix, Section 1: Activity 3.

Can you think now of a piece of literature you read during this course that provoked a very strong response from you? Perhaps you identified with a character, or the experience that was described was very close to one in your own life.

Go back to that piece now and reread it. Don't just skim it; read it carefully from start to finish. (You'll come back to this exercise in Section 3 during preparation for the final exam.) Then read your Journal response to this piece. Would your response today be any different from what you first wrote? While you're looking back at your Journal, reread some of your other personal responses to literature.

JOURNAL

In your Journal describe what factors affect your personal responses to literature.

In Module 1, Section 4: Activity 3 you learned about critical response to literature, and you've had practise responding both personally and critically to the stories, poems, novels, and plays presented in English 10. For a quick review, answer the questions that follow:

8. a. What is a critical response to literature?

- b. What things does a reader pay attention to when responding critically?

9. a. Which comes first, critical or personal response?

Compare your responses with those in the Appendix, Section 1: Activity 3.



Naturally readers use different reading strategies for different reading purposes. Reading for information demands a different approach and strategy than reading a story for meaning and enjoyment. In the Extra Help in Section 1 you'll find further assistance with techniques for reading an informational article.

You're invited to rate yourself on your use of reading strategies by using the chart of English 10 level reading skills that follows. Keep the chart for later reference.

Reading Skills and Concepts for English 10

Rating Key:

UF = Unfamiliar (You have no idea what this skill/concept is about.)

NI = Needs Improvement

G = Good (You have developed a strength in this skill since starting English 10.)

AD = Already Developed (You had developed this skill/concept before taking this course.)

Skill/Concept	Self-Rating
<p>You should be able to</p> <ul style="list-style-type: none"> • respond to literature with sensitivity, thoughtfulness, articulation • read literature for enjoyment and to stimulate imagination • understand content and emotional appeal • relate literary experience to personal experience • identify author's purpose for writing • identify subtle inferences • differentiate between literal and figurative statements • recognize common allusions and their significance • understand and recognize common literary symbols • understand and identify theme in a literary selection • understand characteristic differences between types of literature • discuss plot structure • understand basic concepts of poetic form • recognize stylistic devices such as imagery, irony • recognize the point of view • infer motives of character behaviour and judge character's plausibility • consider setting when interpreting literature • apply good reading techniques • adjust reading speed to the purpose and complexity of the material • use skimming and scanning when appropriate • use effective strategies to read complex material 	

Activity 4: You as a Listener and Speaker



Some people mistakenly assume that reading and writing are the most important language skills. But your ability to recognize and understand the main ideas of what you listen to and your skill in expressing your point of view orally are equally important. In this course you've been encouraged to practise your listening and speaking skills wherever possible. Here's your chance to reflect on your growth.

Note for the hearing or speech impaired: Please don't skip this activity thinking that it's not applicable to you. Interpret the word *listening* to refer to the process you use when watching a message delivered through lipreading or with American Sign Language. In the listening exercises that follow, have an interpreter deliver the taped message and proceed with the subsequent directions. If you use ASL or an electronic communicator, please do so in the exercises. Rather than recording them on audiotape, record them on videotape. Or you might wish to deliver your message face-to-face with an instructor and have that person evaluate you. The goal is for you to focus on your face-to-face communication skills and reflect on the thought process you use communicating this way as compared to the processes you use to read or write.



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Listening

Think back to Module 2 where you listened to oral stories (such as urban legends like “The Vanishing Hitchhiker”) and poems. How did you like listening to a piece of literature without the text in front of you? Were you able to understand and enjoy the literature as much, or even more? Do you prefer hearing the voice of another speaker interpreting the literature or the “inner voice” you hear in your mind as you read? What’s the difference for you between the experiences of listening and reading? Do you find that listening to literature is different from listening to music? How?

Now turn from thinking about literature to thinking about yourself in everyday listening situations. These might be social conversations, telephone calls, receiving directions, and so on. Use the following informal rating scale to establish a profile of yourself as a listener. Each of the statements that follow represents an effective listening skill. Rate yourself as a 1 (lowest rating) to 5 (highest rating) for each of these skills as you perform them in your daily life.

Listening Skills – A Rating	1 – 5
<ul style="list-style-type: none"> • I wait until other people are finished speaking before I take my turn. • I listen equally well despite people's sex or age. • I listen equally well even if I don't particularly like or know the speakers. • I put down what I'm doing when I'm listening. • I look directly at people who are talking and give them my full attention. • I'm sensitive to the meanings conveyed by the voice, tone, and gestures of people talking. • I don't interrupt. • I listen to everything people have to say before I judge. • I don't complete other people's sentences for them. • My mind doesn't wander off when people speak for a few minutes. • I try to visualize what other people are talking about. • I always attempt to give everyone to whom I speak equal time to talk. • I really want to hear what others have to say. • I assume everyone has something worthwhile to say. • I take time and effort to understand slow or inarticulate speakers. • I use my thinking skills while I'm listening; I mentally question what I'm hearing and make mental outlines of the main points. • I concentrate on what speakers are trying to get across, not on what I'm going to say next. • I look for the underlying meanings and feelings in what other people are saying. • I encourage others to talk by using eye contact, gestures, nods, and other nonverbal feedback while talking. • I encourage others to talk by asking questions about what they're saying and giving other verbal feedback. 	



Add up your points. Use the following guide to score yourself:

- **80-100:** You're a good, sensitive listener.
- **70-80:** You make an effort to listen well but could improve your focus and concentration.
- **Below 70:** You have some listening skills that could use improvement. What problem areas can you identify?

Now answer the following questions:

1. In what areas listed in the chart would you like to improve your listening skills?

2. Can you think of certain situations in which the listening techniques in this list would not be appropriate? What would those situations be?

3. What barriers sometimes prevent you from listening as effectively as you'd like to?

Compare your responses with those in the Appendix, Section 1: Activity 4.



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In the next exercise you'll listen to a set of directions designed to test your functional listening skills. The situation is this: Your name is Kim and you're an assistant manager for a store called A & M Records which sells records, tapes, and compact discs. Your manager, Dan, has left town for the weekend. Dan hates writing notes, so he leaves all his memos for you on tape. When you begin your shift at the store on Friday at 8:30 a.m., a tape from Dan is waiting for you with instructions for the weekend's work. As you rewind the tape, you notice that the message is about three minutes long. Listen now to the selection called "A & M Records" on your companion audiotape; then answer the questions that follow.



Don't read the questions before listening to the tape.

A transcript of the tape is provided in the Appendix for hearing-impaired students.



4. a. What are the main work-related tasks Dan wants you to have finished by the time you close the store Saturday?

- b. Of these tasks, which seem to be top priority for Dan?

- c. What pieces of information does Dan relay that are important to your work this weekend?

If you had difficulty answering these questions, don't turn to the Appendix. Listen to the tape again, but first think about the listening process you used the first time through. Could it be improved? Take a minute to plan your next listening session by completing Question 5.

5. a. What **prelistening** strategies could you use?

- b. What listening techniques could you try out **while listening**?

- c. What might you do **after listening** to ensure that you understand the meaning of the message?

Compare your responses with those in the Appendix, Section 1: Activity 4.

JOURNAL

In your Journal respond to the following idea.

The preceding exercises have encouraged you to evaluate your listening habits and processes. Write now about yourself as a listener – of literature, songs, directions, speeches, and conversations.

Afterwards, you may wish to compare what you've written with what you wrote about yourself as a listener in Module 1, Section 1: Activity 2. What have you learned about listening since then?

Speaking

You've recorded your own voice on tape several times during this course. In Module 2 you told a story aloud, presented a poem orally, and read a story to a child. Did you enjoy these experiences? Did they feel uncomfortable or natural for you? Would you rather make a formal oral presentation or speak off the top of your head about a subject? Do you look forward to opportunities of sharing your ideas aloud with a small audience, or do you dread it? In the exercises that follow you're invited to further analyse your speaking style and ability to express ideas orally.



6. In Activity 3 of this section you read the story “The Carved Table.” In this exercise you’ll talk about this story on audiotape. If you want, reread the story and think through your ideas first. But **don’t** write down what you’re going to say. Let yourself go; allow the words to flow for at least two minutes before stopping the recorder. Don’t worry if you hesitate or stumble. You should focus on your message – what you have to say. It’s okay if your discussion moves away from the initial topic into other ideas related to the story. If you’re relaxed you will naturally meander into interesting areas. Choose **one** of the following starting points for your recording:

- Why you think the story is called “The Carved Table”? What do you think the carved table has to do with Karen and her new husband’s family?
- What differences do you see between Karen’s values and those of her husband’s family.
- How do you feel about Karen as a character? What have you noticed or assumed about how she thinks and feels?



Now rewind the tape and listen to yourself. As you listen ask yourself these questions:

- What did you do in order to prepare your thoughts before speaking?
- How did you feel while speaking?
- Did you find yourself saying things you hadn’t thought of before?
- Did you explain your ideas clearly? If you were in a group listening to these ideas, what questions would you ask the speaker?
- How would you describe your natural style as a speaker? How does it differ from your natural style as a writer? (Your natural style as a writer is revealed in your Journal entries. Revisit your Journal to find out.)

Now, if you can, exchange your tape with a partner. Listen to each other’s tapes and respond to the ideas and styles they reveal.

Compare your ideas with those in the Appendix, Section 1: Activity 4.



The preceding exercise focused on the way you think while talking and how you choose and arrange words to express your ideas out loud. In the next exercise your focus will shift to how you sound when you speak for an audience. In Module 2, Section 3: Activity 5 you prepared an oral interpretation of a narrative poem. Flip back to this section if you need to review the steps you used to do that.



Now choose any poem from your anthology, *Poetry in Focus*, or another source that you particularly like. You may use a poem studied in Module 5. However, don't use either of the poems you've already presented orally – “The Shooting of Dan McGrew” or “The Highwayman.” Prepare and record on tape an oral reading of this poem. Take care with this presentation: the final oral interpretation should be something you'd feel good about having played for other English 10 students.

Before recording your reading, answer the following questions:

7. Jot down a plan for preparing your presentation.

8. What are some elements of oral interpretation to consider in your reading?

Compare your responses with those in the Appendix, Section 1: Activity 4.

Now make your recording. Save your recorded poem along with the discussion about “The Carved Table” that you recorded earlier. You'll need both of these recordings for your Section 1 Assignment.

For now, rewind the recorded poem and listen critically to your voice. Try evaluating your vocal skills using the chart that follows:

Your vocal tone (see the Glossary for a definition of tone, if necessary) expresses the poem's meaning and mood.

Good Weak Needs Improvement

Your voice is resonant, ringing with full rich sound (not nasal, harsh, dry, wispy, or gravelly).

Good Weak Needs Improvement

Your breathing is controlled and supports good resonance, volume, and tone.

Good Weak Needs Improvement

Your pace or rhythm is appropriate to the changing mood of the poem.

Good Weak Needs Improvement

Your pronunciation is clear and correct.

Good Weak Needs Improvement

Your articulation of words is precise (all the consonants are sounded crisply and sharply).

Good Weak Needs Improvement

Your volume (loud to soft) is varied according to the poem's shifts in mood and tone.

Good Weak Needs Improvement

Your “shading” or (vocal “colouring” of the words) and word emphasis is appropriate to the poem's meaning.

Good Weak Needs Improvement

Your use of pauses is effective and appropriate.

Good Weak Needs Improvement

Activity 5: You in a Group



With the exception of formal oral situations such as lectures, presentations, and oral-reading activities, speaking and listening are usually closely intertwined. Think about the unique back-and-forth nature of ordinary conversations among people. Half-shaped ideas, interruptions, and hesitations are typical. Facial expressions and gestures contribute to the understanding of the meaning. In conversation people often mentally “speak” through what they’d like to say as they’re listening, and then “listen” to the sounds and nonverbal responses of the people around them while they’re speaking.



In most learning and workplace environments talking is recognized as an important way for people to process information and ideas. By talking, people can work through conflict, expand each other’s thinking, ignite new ideas, and solve problems. Talking helps us come closer to others’ feelings, attitudes, and beliefs. Bridges between different points of view are built through conversation. This is why in most workplaces your skills as an effective group participant are valuable.

In this course you’ve had frequent opportunities to discuss, share meanings about literature, conference about your writing, and brainstorm ideas. Were you able to take advantage of any of these opportunities? Did you enjoy them? Do you remember any particular discussion you participated in during this course that helped you arrive at new understandings you may not have attained on your own? Are there certain people who you can interact with very easily – certain people who spark your thinking in all kinds of directions?

One opportunity for discussion appeared in Module 3, Section 1: Activity 1 – where you talked over with friends and family members what they like to read. Turn back to that spot now to refresh your memory about the discussion. What learning opportunities emerged during this discussion? How did you engage others in conversation? Did you take on a particular role that you can identify now? If you didn’t have time to discuss this before, do so now before going on.

On your audiotape, a group of three students hold a discussion prompted by the exercise in Module 3, Section 1: Activity 1. Listen now to the tape selection “Student Discussion”; then respond to the questions that follow.

A transcript is included in the Appendix for hearing-impaired students.



1. a. Who seemed to take the role of group leader?

- b. What things did this student do to keep the group on track and functioning smoothly?

2. What did group members do to enhance the effectiveness of the group discussion?

3. Did anything happen that you feel detracted from the group's effectiveness?

4. What advice could you offer this group for improving the effectiveness of their discussion?

Compare your responses with those in the Appendix, Section 1: Activity 5.

JOURNAL

In your Journal respond to the following ideas.

Write about yourself as a participant in group discussions. How do you usually contribute to groups? What strengths do you have that you sometimes keep hidden? When do you enjoy group discussion most? What annoys you about them? What group-discussion skills would you like to develop further? How do you use oral communication in small groups in your daily life? What future uses for oral communication skills will you encounter in your life?



Here's a chart of the oral skills you've been developing throughout English 10. Rate your level of growth, and keep the chart for reference in later sections.

Speaking/Listening Skills and Concepts for English 10

Rating Key:

UF = Unfamiliar (You have no idea what this skill/concept is about.)

NI = Needs Improvement

G = Good (You have developed a strength in this skill since starting English 10.)

AD = Already Developed (You had developed this skill/concept before taking this course.)

Skill/Concept	Self-Rating
<p>You should be able to</p> <ul style="list-style-type: none">• observe the courtesies of a good listener• recall the main and supporting ideas in oral presentations• identify the speaker's purpose• be sensitive to both verbal and nonverbal indicators of a speaker's message• use good listening techniques• distinguish between fact and opinion in listening• advance ideas in small groups; summarize main points• express thoughts clearly in speech• speak at a level appropriate to audience, purpose, context• organize ideas and develop them appropriately in oral presentation	



Activity 6: You as a Viewer



In Modules 2 and 4 of this course you learned that there are a few things to consider when examining visuals. Test your level of viewing awareness now by studying the photograph that follows:



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1. Write about this picture – what it means to you, its effect on you, and what visual elements help create that meaning and effect.

Compare your response with the one in the Appendix, Section 1: Activity 6.

Critical viewing is an important survival skill in today's world where visual media such as television, advertising billboards, magazines, newspapers, and motion pictures are so pervasive and influential. Unlike reading, which is an active process, some viewing experiences can be very passive. Viewers can easily allow the moving pictures to take control of their thoughts and emotions. English 10 has encouraged you to view actively, questioning what you see and how it's been created.

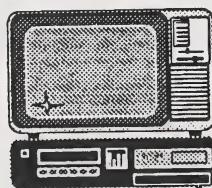
Reflect now on your skills as a critical viewer by thinking about the following questions. You may wish to talk through these questions with others.

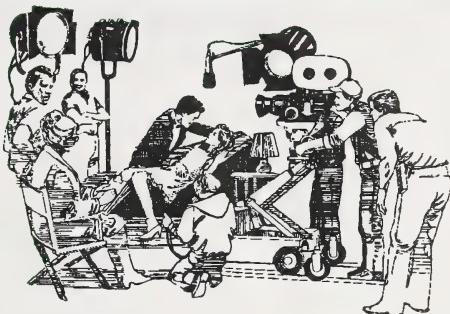
- Can you separate fact from opinion in what you view on television news?
- Do you think about how certain action sequences or special effects are created?
- Do you know the qualitative difference between an actor and a movie star?
- Do you watch certain television programs because you truly enjoy them or is it just to pass the time?
- Can you detect stereotypes (for example in gender, race, religion, or disability) presented in the media?
- Can you distinguish between realistic, believable, round characters and characters that are unrealistic, or flat?
- Can you recognize the difference between a carefully made film, with elements chosen and arranged for artistic purposes, and a film that is slickly produced and packaged only to make money?

JOURNAL

In your Journal use the following questions to write about yourself as a viewer.

What films and TV shows do you most enjoy? Why? How closely do you observe what you view? How critical are you in your viewing habits?





2. Test how attentively you watch television shows by trying this exercise with one or two other people. Choose a prime-time television show (such as a situation comedy or a weekly drama series). Watch one episode and as you watch, record the following:

- a. How are women presented? Men?

- b. (1) How many representatives of the following groups appear?

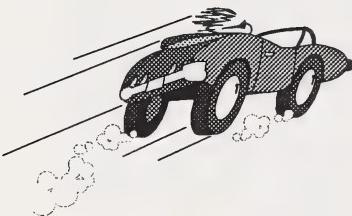
- elderly people _____
- children _____
- people with disabilities _____
- visible minorities _____
- poor people _____

- (2) If any members of the groups listed in Question b appear, describe how they're shown (for example, is it in a positive or negative way?).

- c. What is the main plot of the episode you evaluated? (Summarize it in two or three sentences.)

- d. Is there a theme? State it briefly.

- e. Do any of the following formula script devices appear?



- a chase scene
- violent acts
- a misunderstanding between characters
- a love interest
- a scatterbrained or foolish character who generates comedy
- an exotic setting
- a laugh track
- a character who undergoes a change of heart
- a saviour figure who heroically saves the day
- a happy ending
- a moral



- f. (1) What products were advertised during the show?

- (2) How were these related to the characters, plot, or typical audience who might be attracted to the show?

3. Now analyse the data you recorded in Question 2. After some thought and discussion, answer the questions that follow:

- a. Rate the originality of the plot on a scale of 1 to 10 and give reasons for your rating.

- b. What stereotypes were presented?

- c. Was there a good balance of human groups depicted?

- d. What underlying values do you think were presented in the show?

- e. Who do you think is the target audience of this show?

- f. What is the show's purpose?

Compare your responses with those in the Appendix, Section 1: Activity 6.

Viewing involves more than critically analysing pictures, static or moving. It is integrated with almost all of the other language arts. Think of the oral-discussion situations dealt with in Activity 5. During discussions, whether you realize it or not, you're an attentive body-watcher; you watch people closely to interpret their facial expressions, gestures, the distance they maintain, their posture, changes in any of these nonverbal signals, and the contradictions that may exist between their verbal message and the body language they're using.



4. Can you think of other ways in which viewing is a part of language arts?

Compare your response with the one in the Appendix, Section 1: Activity 6.

Following is a chart of all the viewing skills you've developed throughout English 10. Rate your level of growth, and keep the chart for reference in later sections.

Viewing Skills and Concepts for English 10	
Rating Key:	
<p>UF = Unfamiliar (You have no idea what this skill/concept is about.)</p> <p>NI = Needs Improvement</p> <p>G = Good (You have developed a strength in this skill since starting English 10.)</p> <p>AD = Already Developed (You had developed this skill/concept before taking this course.)</p>	

Skill/Concept	Self-Rating
<p>You should be able to</p> <ul style="list-style-type: none">• identify the purpose, message, and audience of a viewed message• understand effects of colour, angle, and movement• recognize effects of camera angles, framing, and arrangement into sequences• recognize use of sound to create atmosphere and communicate content• understand emotions, facts, and opinions presented visually• understand relationships among feature films, TV shows, novels, plays, stories, etc.	

Follow-up Activities

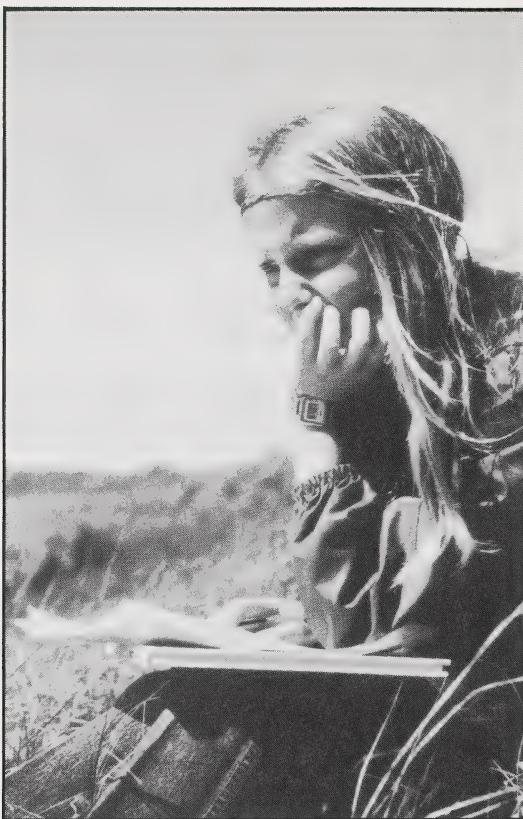


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If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

Extra Help

What's meant by the "writing process"? the "reading process"? Section 1 focuses on the processes you go through to make meaning of language as a reader, listener, or viewer, or to express your own ideas in language as a writer or speaker. The process you use in any of these language activities is very personal, and probably unlike anyone else's. However, for the sake of making things simple, think of these processes as generally having three parts as shown in the following chart:

BEFORE:	the thinking you do up to the point where ideas snap together into some kind of meaningful pattern (prereading and prewriting)
Reading and Viewing	<ul style="list-style-type: none"> • getting into the piece • establishing your bearings • figuring out the context and how it ties in with what you already know • getting used to the style
Writing	<ul style="list-style-type: none"> • preplanning and thinking • generating ideas • exploring patterns • playing with words
DURING:	the making of meaning through words
Writing	<ul style="list-style-type: none"> • drafting • allowing ideas to flow into groups of words
Reading and Viewing	<ul style="list-style-type: none"> • reaching the point where you're completely inside the piece, flowing along with the meaning, not having to work to understand it • making associations • predicting and confirming predictions • connecting new ideas with things you already know • making inferences • relating events to your own experiences
AFTER:	the process of going back to review and sharpen the meaning
Writing	<ul style="list-style-type: none"> • revising and editing • looking back at your writing to reshape, fine-tune, and clean up
Reading and Viewing	<ul style="list-style-type: none"> • reflecting • talking over with others what you've read or seen • exploring meanings below the surface • thinking about the ideas from various perspectives • teasing out new meanings

These stages often overlap a great deal, and many people find themselves going back and forth between them throughout the process.

1. Fill out this chart, jotting down what you do before, during, and after reading, viewing, speaking, listening, or writing.

	Before	During	After
Writing			
Speaking			
Listening			
Reading			
Viewing			

2. In previous modules you were introduced to several reading techniques. Try now to recall any strategies you've developed that can improve your reading effectiveness. Jot these down here.

Compare your responses with those in the Appendix, Section 1: Extra Help

Enrichment

1. An interesting exercise is to survey others on their reading tastes – something you've already done a bit of in Module 2. Start by making a careful list of questions to ask people about their reading. You may want to work on this in a small group or with a partner. Good survey questions aren't easy to develop. Choose a variety of people (peers, family, friends, teachers) to survey. Record their answers; then review your data to answer the following general questions:

- Account for any similarities in reading tastes you discovered.
- Explain any trends in reading habits and skills.
- Sum up what you've learned about readers and their reading.

Space is provided for a brief summary of your results.



2. A large part of this section has focused on you as a language user. The following exercise may be illuminating for you because it makes you honestly examine yourself as a communicator in the way that others perceive you. First of all mentally picture someone you admire and respect a great deal. Now pretend you are this person, and that this person cares for and respects you – the real you – very much. Imagine that you, as this person, are in a room full of people, talking, observing, and socializing. Then the person who is the real you enters the room. Watch yourself move into the room. You're looking at yourself through the eyes of this person who respects you. Take note of your own expressions, gestures, the people you greet, the way you talk and move. Watch yourself and describe what you see in writing.

Compare your responses with those in the Appendix, Section 1: Enrichment.

Conclusion

Section 1 has given you the opportunity to reflect on your growth as a speaker, reader, listener, writer, and viewer through the duration of this English course. You've re-examined the processes of making and expressing meaning that you have personally developed as a language user. You've reviewed your Journal to examine the growth in your writing and to uncover some insights about yourself as a thinker, writer, and responder to literature. You've assessed your listening skills, speaking ability, your participation in groups, and your level of visual literacy. In each of the five language arts of reading, writing, viewing, speaking, and listening, you've charted your strengths and identified some areas for future development.

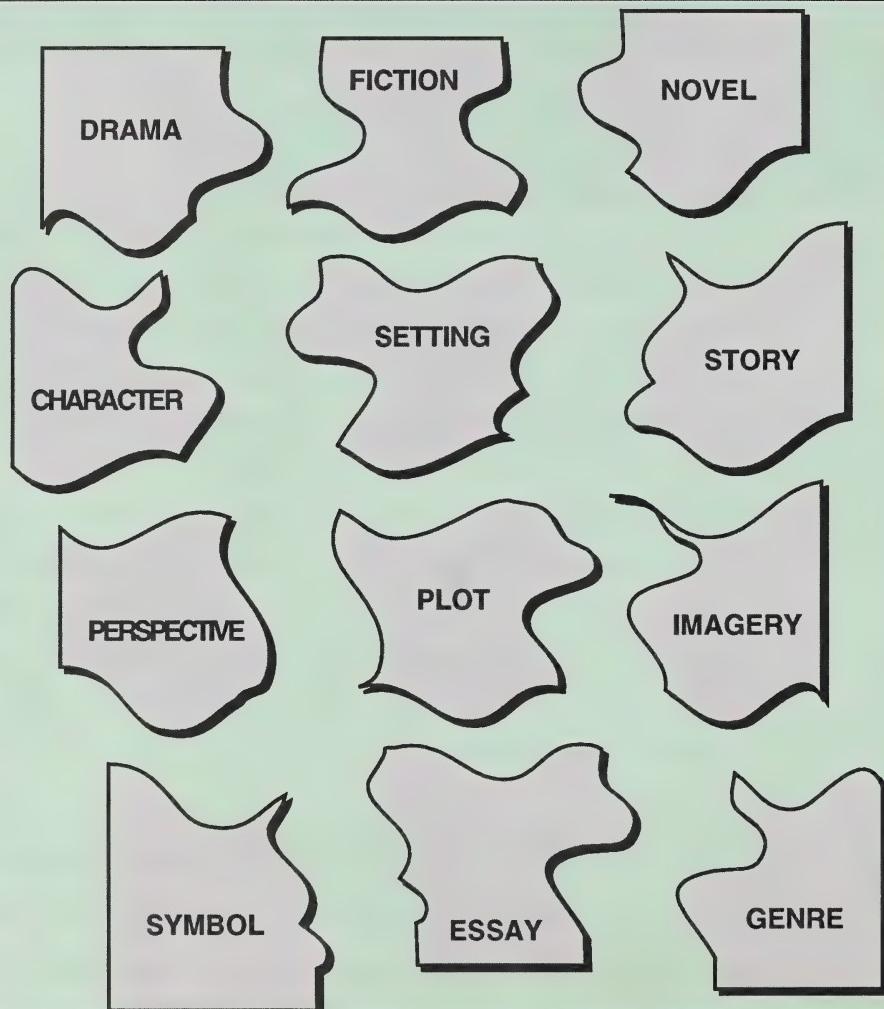
Although these five strands have been separated to make it easier to evaluate yourself, in reality they are closely intertwined. For example, when you write, you constantly reread what you've written. Reading often involves imagining, or mentally viewing, the situations and characters. When you listen, you watch nonverbal signals carefully. Some people listen and write notes at the same time. When you view a video or film, you often listen and even talk simultaneously. In talking, the process of speaking and listening are so closely woven it's hard to find where one ends and the other begins. This is what's meant by the expression "integration" in language arts.

ASSIGNMENT

In your Assignment Booklet complete the assignment(s) for this section.

SECTION

2



WHAT HAVE YOU LEARNED ABOUT LANGUAGE AND LITERATURE?



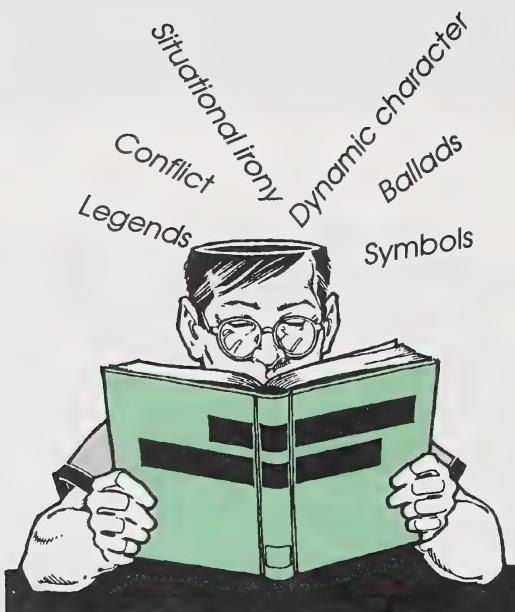
“Only connect.” This is the simple advice given by a great thinker when asked for the key to wisdom. This section is about making connections – between you and this course, between the various pieces of literature you’ve read, and between literature and your life as a reader.

In Section 1 you reflected on your growth as a reader, writer, speaker, listener, and viewer throughout this course. You were invited to assess your personal achievement in the language skills and concepts of the English 10 curriculum. The focus was on you as a language user. Section 2 will encourage you to use all this self-evaluation to extend your understanding of literature and language itself. You’ll have opportunity to review key concepts. In Activities 2 and 3 you’ll be invited to make connections between the different literary themes and genres presented in previous modules and to discover common threads between individual parts of the course.

Making connections requires an intuitive kind of thinking that stands back from the particular and works in a more general, abstract realm. People who examine X-rays say that sometimes a long concentrated gaze at the whole picture uncovers mysteries that are missed by a systematic search of the picture’s parts, detail by detail. When your mind is open and relaxed, elements that are barely visible gradually appear to the eye.

Try using this kind of vision in this section. Be open. Don’t look at the parts, but rather at the whole picture. Let the patterns emerge. Trust the sense you make of them. Only connect.

Activity 1: Reviewing English 10 Concepts and Skills



Think back over the various modules you travelled through to complete this course:

- **Introductions**
- **Stories**
- **The Short Story**
- **Media Communications**
- **Poetic Experience**
- **The Novel**
- **The Play**

Which ones did you enjoy the most? What parts did you master easily? Which parts were difficult or confusing? Are there any areas of this course with which you don't feel comfortable even now? In this activity you'll revisit these areas and try out ideas that may help clarify difficult concepts.

Start by examining the self-rating charts you completed in Section 1 to assess your skills as a reader, writer, speaker, listener, and viewer. Which skills and concepts did you rate as UF (Unfamiliar) or NI (Needs Improvement)? Circle the areas that require the most attention. Please keep these charts for Section 3 where you'll use them to establish learning goals for yourself.

Remember that growth in language skills is a long-term process. You're not expected to be an expert in all these areas of English 10, but rather to further your development in them. For example, you were introduced to different reading strategies throughout the course. Now you will be able to apply the particular strategies that work best for you to future reading situations and, as you do, increase your ability to read complex or unfamiliar material. You're certainly not expected to memorize these strategies and be able to define them in a test situation. The most important thing is that you can actually use them.

Developmental Language Skills

Throughout the first seven modules of English 10 you've increased your knowledge and understanding of a number of language skills. Such skills are called *developmental* in that they develop slowly and can't be perfected in just one course. Developmental language skills are essentially the writing, reading, viewing, listening, and speaking skills on which you rated yourself in Section 1. If from your evaluation you feel there are specific areas in which you need more work, be sure to turn back to the appropriate part of the course and review the relevant material. Even more importantly try the exercises again; then compare your responses to those in the Appendix. Often a concept clicks for a student the second time through an exercise.

1. Can you think of other sources of information that might help you if you're experiencing difficulty in any of the developmental language skills?

Compare your response with the one in the Appendix, Section 2: Activity 1.



Literary Concepts

Some concepts related to literary form and structure are presented in this course, and it's important that you feel comfortable with them before taking the final exam. These literary concepts include such things as

- escape fiction versus interpretive fiction
- character types
- conflict and plot
- narrative point of view
- setting
- theme
- mood
- imagery and figurative language
- symbolism
- poetic forms

If on your self-rating charts in Section 1 you identified problems in any of these areas, be sure to go back and review them before writing your exam.

2. Can you think of other sources of help if you're experiencing difficulty with any of the literary concepts you've studied?

Compare your response with the one in the Appendix, Section 2: Activity 1.

The following summary may help you find connections between the literary concepts you've studied. It may also help simplify things for you.

Each piece of literature has a main idea the author wishes to convey to an audience that is either reading, listening to, or viewing the literature. In fiction this main idea is called a **theme**, and in non-fiction it is a **thesis**.

The author chooses the form in which he or she wants to present the main idea. This form is known as the **genre**. It determines the structure of the piece of writing.

The **story** as found in works of fiction like novels, movies, dramas, folktales/legends, short stories, and narrative poetry is a genre that is based on a **plot** structure which must have some kind of **conflict** developed between or within **characters**.



The **essay** is a genre found in works of nonfiction such as news and magazine articles, autobiographies and biographies, how-to books, factual texts, speeches and editorials. It generally presents the **thesis** or main idea in the introduction, develops it through examples and explanation, then summarizes the main details that support the idea.



The genre of **poetry** is the most flexible. It presents the main idea through **images**, **rhythm**, **rhyme**, sounds, and **symbols**.

The **point of view** chosen by the author is the filter through which the audience perceives the main idea. In stories a **narrator** created by the author presents the action. Some narrators tell the story from their personal point of view. These narrators are **first person** and **limited omniscient**. Some narrators know everything that happened before, during, and after the story as well as what everybody in the story is thinking; these **omniscient** narrators, however, may or may not reveal everything they know to the readers. When there doesn't seem to be any narrator, and the story is revealed totally through dialogue and action (as in movies or drama), the point of view is **objective**. In all stories the point of view of each character as revealed through attitudes, feelings, beliefs, reactions, and so on is essential to understanding the conflict.

In works of nonfiction such as essays, the author's own point of view (opinions and bias) may strongly affect the way the main idea is shaped. This point of view is usually not directly stated, but can be inferred from the way the facts are presented and interpreted. In poems, a **speaker** presents the ideas. The attitudes and feelings of this speaker determine the ideas that are selected and how they are revealed.

Finally, the author's own **style** or use of language is important for conveying the meaning of a piece of literature to an audience.

In stories, poems, and essays the language may be **figurative** which means that it uses many **images**, figures of speech such as **similes** and **metaphors**, and so on. In stories, each character often has a unique style of language that reflects the attitudes and characteristics key to that person.

In essays the authors may shape their language so it is clear and informative, manipulative and biased, or descriptive and emotional.

In poems language is carefully selected and **compressed** to create patterns of sound as well as image.



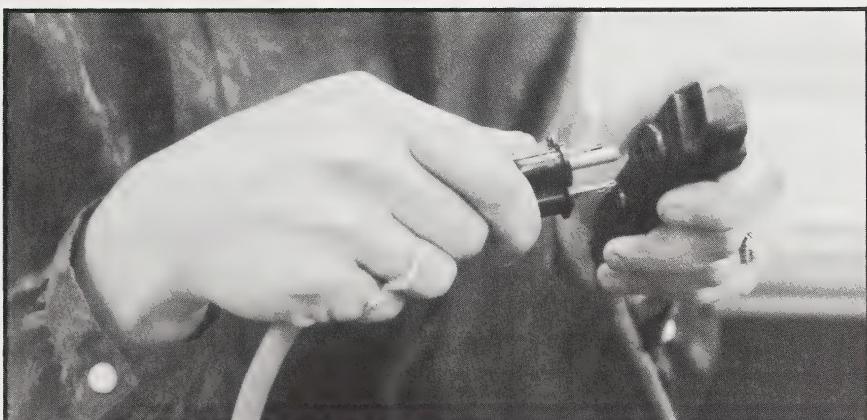
Authors play with language to produce **irony, satire, and humour**.

There are, then, four elements common to all pieces of fiction and nonfiction, that must be considered when exploring and analysing a piece of literature.

These are

- theme/thesis
- form/structure
- point of view
- style/language

Activity 2: Connecting Topics and Themes



Any theme addressing a key aspect of humanity or some persistent question about life is apt to recur in various pieces of literature. Think about it: authors are simply people who observe human beings (and themselves) carefully and then reflect thoughtfully about what it all means. Many aspects of humanity seem to cut across cultures and societies and don't appear to have changed significantly over time despite the progress of civilization. So it's not surprising that the same questions about human existence raised by Shakespeare and other writers back in the 1600s are echoed in various stories, poems, dramas, and novels written in the nineteenth and twentieth centuries. In this activity you'll seek recurring themes in the various pieces of literature you read in this course and compare their presentation by different authors in different forms.



In Module 5, Section 1 you examined thematic links between poems. One general topic you explored was “love.” The poems were “Those Winter Sundays” by Robert Hayden and “The Taxi” by Amy Lowell (page 102 in *Poetry in Focus*). Reread those poems now. Then answer the questions that follow:

1. What literature have you read in this course that could be compared with these poems?

2. Now glance through the other love poems on pages 102 to 104 of *Poetry in Focus*, looking for any similarities between these poems and the dramas you’ve read. Find at least two poems other than “The Taxi” and “Those Winter Sundays” that you think echo the themes of the dramas. Jot down any connections you find among them in the space provided.

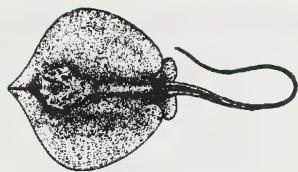
NOTE: Do not turn to the Appendix before you complete this exercise!

Compare your responses with those in the Appendix, Section 2: Activity 2.



Following is a list of short stories from Module 3. They all can be found in your text, *Inside Stories I*. Brief summaries are provided to refresh your memory.

Pause for a moment to glance over this list. Then think about the topics, themes, and characters in each of these stories. Remember that each story may contain several themes or at least the seeds of several themes. Do you see any connections among the themes of these stories?



- “**The Sea Devil**”: A lone man fishing at night learns a new respect for nature when he almost dies battling a giant ray.



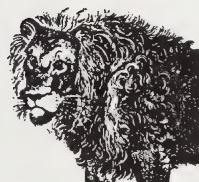
- “**The Friday Everything Changed**”: A school girl, Alma Niles, who asks why girls can’t fetch the water as well as boys, and her school teacher Miss Ralston who shows how well a woman can swing a bat, change the gender stereotyping that defines their classroom society.



- “**The Parsley Garden**”: Al Condraj steals a hammer, then works a full day without pay to earn back his self-respect and hurt pride.



- “**Penny in the Dust**”: Pete loses his father’s gift of a penny while playing in the dust, then because of it later realizes how much he misunderstood his father’s great love for him.



- “**The Veldt**”: With the help of technology Peter and Wendy’s fantasy becomes so strong that it has the power to destroy less imaginative adults who threaten to end it.



- “**The Interlopers**” (Enrichment): Two men, descendants of long-feuding families, meet unexpectedly, resolve their conflict, then are destroyed by nature before they can act on their new alliance.



- “**The Wish**” (Enrichment): A young boy’s imagination transports him from a harmless walk along a carpet into a world of fear and violence.

3. Now you try. After reflecting a bit, choose one topic or theme that you find echoed among three or more of the stories. Using this topic or theme as a starting point, brainstorm the way it works in each story. Use either freewriting, webbing, or even making lists of points – whatever method works best for you – to record your ideas. Try to let the connections flow without forcing or judging yourself. Your goal is to discover everything in that story related to the general theme you've chosen.

Compare your response to the one in the Appendix, Section 2: Activity 2.

When you’re finished, read over what you found out about each story. Do you see some strong links between the way the theme or topic works in more than one story? Can you find places where one story moves in a very different way from the others in its development of the theme or topic?

4. List or freewrite all the connections you uncovered between the stories based on the general theme or topic that you chose as a starting point. You may decide to throw out some of the ideas you brainstormed because they either don't seem to fit any sort of pattern or they're very minor. Remember, this exercise is personal. The connections you find will depend on what you as a unique reader are attracted to in each story or find most meaningful as an extension or echo of your own thinking and past experiences. Let your mind play with any possibilities that emerge. Jot down all the similarities you find, however loose or questionable, in the space provided.

NOTE: Do not turn to the Appendix before you complete this exercise!

Compare your response to the one in the Appendix, Section 2: Activity 2.



In Module 6, you examined one of two novels – either *To Kill a Mockingbird* or *Animal Farm* – according to their general topics. Each of these topics was really an umbrella for various subtopics and themes. Sometimes they overlap. For instance, think of the idea of “victimization” where you thought about Tom Robinson and Boo Radley, or Boxer – how and why they are victims of their society. It can be extended to issues of power and control, cruelty to others, prejudice, and fear.



As you may already have noticed, these general topics emerge in many other pieces of literature. They are far-reaching – that is, they are relevant to many different societies. You may have noticed, through your experiences as a reader, that many other ideas recur in different types of literature.

5. Following is a list of some of the topics you worked with in Module 4 (which ones you worked with will depend on the novel you studied) along with some questions and themes to refresh your understanding and begin your brainstorming. Earlier you applied ideas such as these to a novel; now you'll apply them to stories.

Underneath each topic write the title of one of the stories from Module 3, or the name of a character from one of the stories, that you think may be related in some way to this topic. Then in two to three sentences explain the connection you've found.

HINT: Remember the introduction to this section? Thematic connections often start off as very loose, tenuous links. Trust yourself. This is an exercise in “relaxed thinking.” As soon as your mind uncovers a link between the topic and one of the stories, explore it and see where it takes you. You may be most comfortable with freewriting or clustering (refer back to Module 1, Section 3 for explanations of these methods).

a. **Strange Occurrences:**

- Something that appears to be a mystery actually has a logical explanation.
- Ignorance breeds suspicion, or it breeds explanations based on the occult or the absurd.
- Someone or something innocent may be blamed for the strange occurrence.



Related story or character: _____

Explanation of the thematic connection: _____

b.

**Those Who Hurt Others:**

- Characters who suffer pain: How do they cope? Do they escape, strike back, waste away, grow and learn?
- Characters can inflict pain: What is their motive? Is it pride? ignorance? hatred? fear?
- Characters may help relieve others' pain. Is it by championing a victim's cause? or destroying the reason behind it?

Related story or character: _____**Explanation of the thematic connection:** _____

c.

**Fear and Courage:**

- What causes fear? Is it ignorance, mystery, manipulation?
- What are the results of fear? Is it prejudice, intimidation, ignorance, suspicion, alienation, oppression?
- Some characters are courageous. What are the sources of their courage? Is courage developed in the story?

Related story or character: _____**Explanation of the thematic connection:** _____

d. Victims:

- Who are victims? Who makes them victims?
- Some characters hurt others through their use of power and control.
- What makes some people victims? Is it prejudice? loss? alienation? cruelty?
- Who defends the victims? Is it other characters? the reader? Does the victim defend him- or herself?



Related story or character: _____

Explanation of the thematic connection: _____

e. Maturation:

- Some characters grow: What initiates the growth? What process do these characters go through?
- What changes and turning points occur?
- How does innocence develop into maturity?



Related story or character: _____

Explanation of the thematic connection: _____

Compare your responses with those in the Appendix, Section 2: Activity 2.

JOURNAL

In your Journal respond to the following idea.



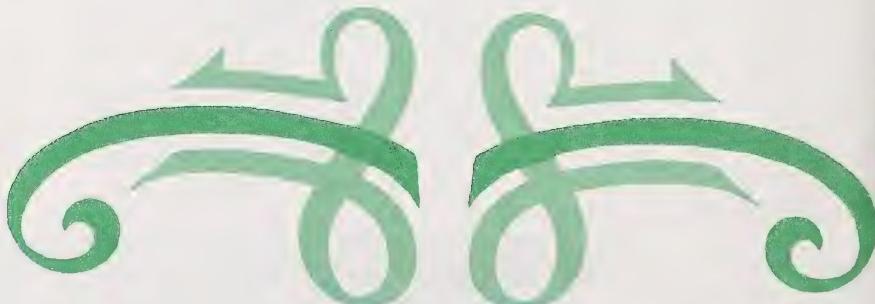
Choose one of the general topics in the preceding list, or, use the topic or theme you found to connect several short stories earlier in this activity. Find at least two poems that you think can be connected to it. (Use the index of *Poetry in Focus* to help you.) Write about the connections you've found. If there are differences, first find the similarities; then write about the different ways the topic or theme resonates in the two poems. Remember to let your writing flow, allowing yourself to discover the connections as you write.

If you're still having difficulty finding a topic to work with, try using any of the ones suggested by the section headings in *Poetry in Focus*. Here are some of them:

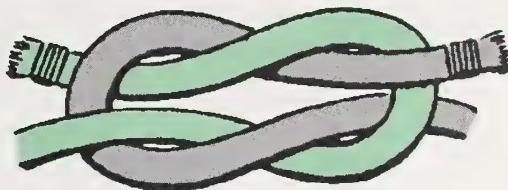
- the supernatural
- treachery
- towards a better world
- time
- memory
- nature
- love
- outlaws and heroes
- the cruel sea
- change
- death
- reflection

Obviously these are very broad topics. You'll likely need to spend some time playing around with the one you choose, pondering it and discovering your personal associations with it before meaningful connections with other literary pieces can be made.

Be sure to keep this piece of writing. You'll need it when you prepare the assignment for this section.



Activity 3: Connecting the Genres



- As you'll recall, a genre is a specific type of literary work. Following is a list of the principal genres you've looked at in this course. Try to jot down a brief – but clear – explanation of each.

Poetry: _____

Short Story: _____

Documentary: _____

Drama: _____

Novel: _____

Essay: _____

Biography/Autobiography: _____

Compare your responses with those in the Appendix, Section 2: Activity 3.

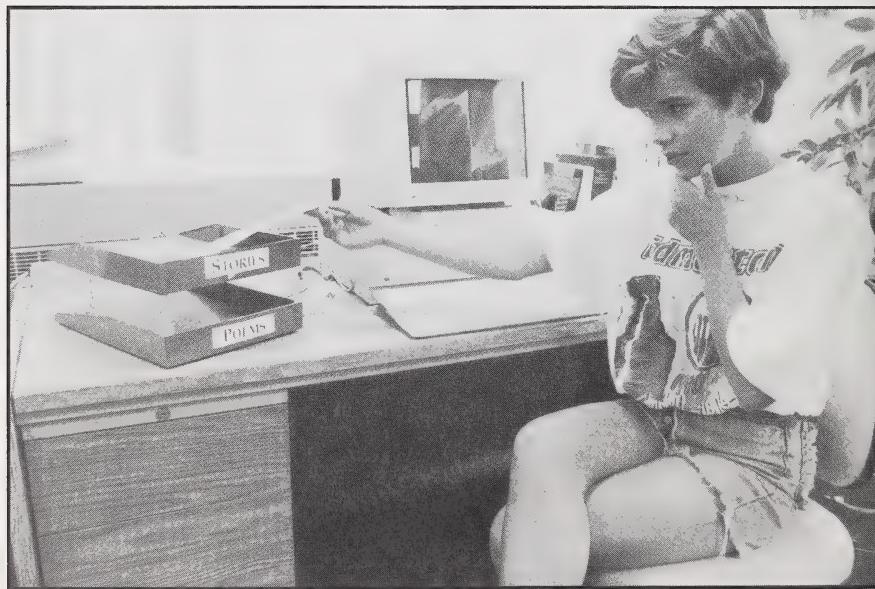
If this exercise gave you problems, carefully study the answers in the Appendix and then go back and review the relevant parts of the course. After that try rewriting the explanations that gave you problems.

Think now about what it must be like for an author to work in each of these genres. You've had the opportunity to write poems, essays, a few dramatic scenes, even a short story. How is writing a poem different from preparing an essay? Do the ideas come together in the same way? How does the actual process of developing and shaping the thoughts into words differ? Does it feel any different to write a poem than it does to work on an essay? Which process do you like best?

JOURNAL

In your Journal write about which genre you personally prefer to write in and why.

Do you believe that every single piece of literature can be parcelled neatly into a different genre category? Do you think genres can be combined? Or do they already overlap? Can you think of an example of a piece of literature you read in this course that may be hard to classify because it straddles two genres?



As authors continue to explore ways of developing characters and ideas, they often push the edges of a genre so that it blends with another genre. Here are some examples for you to consider of literary works that do this.

Examine the poem “Billy the Kid” by Michael Ondaatje on pages 128 and 129 in *Poetry in Focus*. Is this piece a poem or a prose story? What are your reasons for putting it in the genre category that you did?



If you found yourself trying to distinguish between stories and poems by thinking of things like “Stories have dialogue and more than one character,” or “Poems place more emphasis on imagery and symbols,” try reading “The Sea-Devil” again (*Inside Stories I*), especially page 36. Is this typical of a poem, or a prose story?

Now try reading “The Execution” by Alden Nowlan on page 81 of *Poetry in Focus*. Here’s dialogue, characters, a setting, and a conflict. Is this a story or a poem? Only the broken-up lines make this piece look different from the prose stories you read in Module 3.

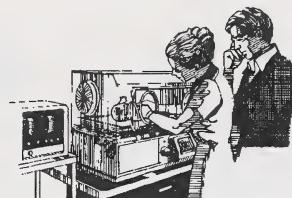
Next, examine Romeo’s speeches in Act 1, Scene 5 of *Romeo and Juliet*, or the Friar’s opening speech Act 2, Scene 2, or Juliet’s opening speech Act 2, Scene 3. Are these examples of drama or poetry?

They’re both, aren’t they? They’re poems spoken by actors playing characters on a stage. Not only Elizabethan playwrights like Shakespeare use verse throughout their plays; many modern dramatists do as well. Two examples you can look up in the nearest library are T.S. Eliot’s *Murder in the Cathedral* and Peter Weiss’s *The Persecution and Assassination of Marat*. Why do you suppose these authors would connect the two genres of poetry and drama?

Some of the most interesting “blurring” between genres occurs between nonfiction and fiction. Look up the definitions of these two types of literature in the master glossary in the Appendix of Module 8 if you’re still uncertain of the differences.

2. Discuss with a partner each of the examples described here, deciding whether you think the work in question should be classified as fiction or as nonfiction. Explain why you make the choice you do.

a.



There is a made-for-TV movie based on the true story of the California “Baby Fay’s” unsuccessful fight for life in 1984 with a baboon-heart transplant. The basic facts of the case are retained, but names are changed and much of the dialogue is based on what the storywriters presumed may have been thought and said among the baby’s family members. Several invented characters and situations are featured in the movie, including a romance between a nurse and the baby’s uncle.

Fiction or nonfiction? _____

Explanation: _____

- b. A best-selling novel chronicles the lives of early Ukrainian settlers in Alberta. Although very well researched and based on real anecdotes gathered by the author from settlers’ descendants, all characters and their personal conflicts are invented. However, many dates and situations, including certain landmark events, are all factual and accurately depicted.



Fiction or nonfiction? _____

Explanation: _____

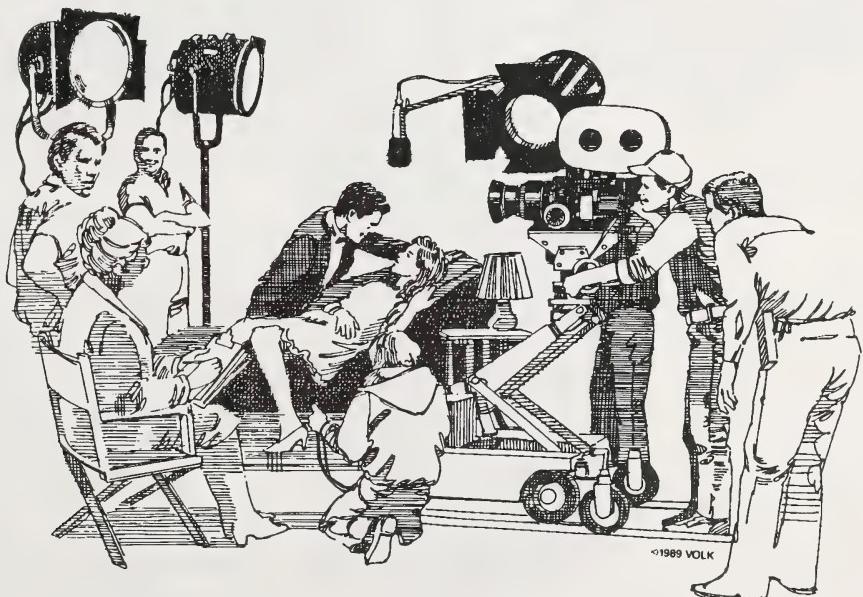
- c. An unauthorized biography, or a biography released without the endorsement or approval by the person whose life is described in the book, discloses the supposedly real story behind the career of a premier of a Canadian province. Some allusion is made to political and other events recognized as factual, but the author presents a great deal of material alleging corruption, adultery, illegal payoffs, family problems, and other sordid events that are totally discounted by the premier and receive little support from other sources.



Fiction or nonfiction? _____

Explanation: _____

Compare your responses with those in the Appendix, Section 2: Activity 3.



Follow-up Activities

If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

Extra Help

If you're having trouble understanding what genres are, the following definitions may help you:

Story: This is a piece of prose usually written in sentences and paragraphs that presents a conflict. The conflict can develop among the characters; between the characters and their environment; or within a character's mind. A story may emphasize theme, or may exist primarily to entertain. A novel is simply a book-length story so is based on the same principles but usually contains far more characters and conflicts. In a play or movie the story is acted out through dialogue between characters and action sequences. In a novel or short story it is told to the reader by a narrator. Types of stories include plays, movies, novels, short stories, legends, jokes, cartoons, and so on.

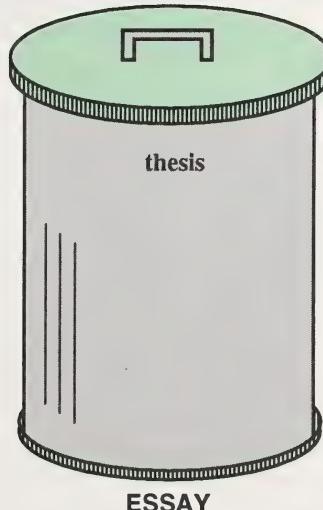
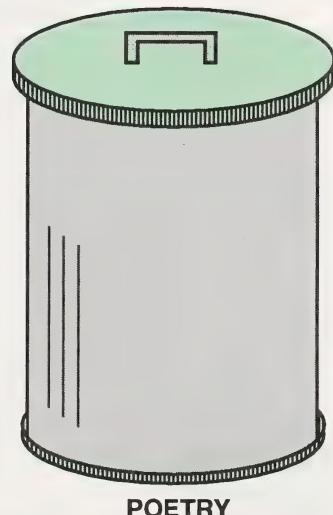
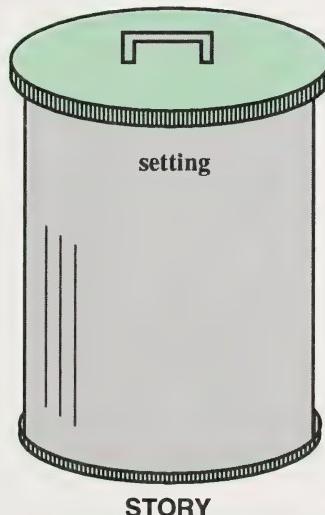
Poem: Usually short in length, a poem doesn't often present a conflict. Most poems have a theme. They may express an observation, feeling, or insight about people or life. Written in lines and stanzas, as many words as possible are left out to make the poem very compact and compressed in meaning. Extreme care is taken with each word of a poem to create the strongest impact possible in the images, sounds, and rhythms shaped from the language. Types of poems include lyric poems, ballads, haiku, sonnets, free-verse poems, and so on.

Essay: In an essay factual material is generally used to explain or persuade. Conflict and characters are seldom presented. Language may be clear and functional in a formal essay or, in a more informal piece, a writer may carefully choose words to create images and other effects. Different kinds of essays include biography, autobiography, editorials, historical accounts, business and science reports, humorous accounts of real events, and so on.

Activity 3 in this section – “Connecting the Genres” – is really intended to help you extend and play with your understanding of genres. If it confused you, leave it alone and just concentrate on your basic understanding of the main genres. For now, try the following exercise:

1. Here's a list of different elements that are found in various types of writing. Decide which ones would be found in most examples of the particular genres shown and place it in one or more of the "genre bins." A couple are done for you as examples.

- setting
- image
- theme
- satire
- topic sentence
- dialogue
- speaker
- thesis
- stanza
- omniscient narrator
- humour
- example
- scene
- suspense
- conflict
- rhyme
- irony
- concluding paragraph
- metaphor
- rising action



If you've had difficulty connecting themes, remember that the intent of Activity 2 was simply to encourage you to compare different pieces of literature and to find similarities between them. Theme is the most obvious element to consider when you make such comparisons. In the assignment for this section you'll compare two poems to a story, novel, or drama that you studied in this course. If you have no idea where to start, complete the following exercise:



2. a. Turn to page 2 of *Inside Stories I* and reread “The Friday Everything Changed.” What does this story show about change? Who or what changed? How? Why? What are people’s reactions to change? Write down some of the ideas you have in answer to these questions.



- b. Now turn to page 54 of *Poetry in Focus* and read the poem “The Times They Are A-Changin’” by Bob Dylan. What does this poem show about change? Each stanza shows something slightly different about who starts change, who feels it, how different people react to change and why, and so on. What are some of your ideas?

- c. How is “The Times They Are A-Changin” similar to “The Friday Everything Changed” in what it says about change?

- d. Now find one other poem in *Poetry in Focus* whose theme you think addresses change. After reading the poem carefully a few times, repeat Question 2. b. Then compare how what this second poem says about change is similar to or different from what “The Times They Are A-Changin’” and “The Friday Everything Changed” say about change.



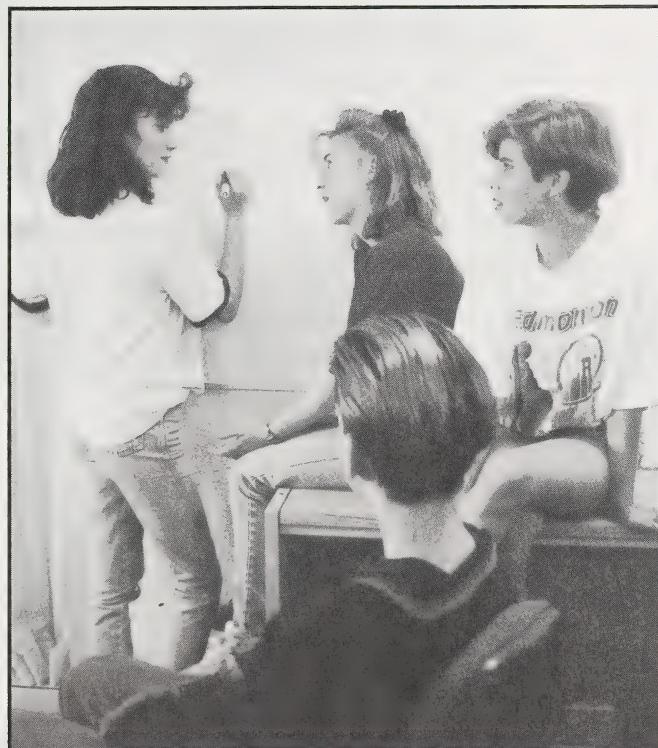
Bob Dylan's song "The Times They Are A-Changin'" was one of the great inspirational pieces of music of the counterculture of the 1960s.

Compare your responses with those in the Appendix, Section 2: Extra Help.

Enrichment

1. The best way to learn something well is to teach it to someone else. This whole section was planned as a summary review of the concepts, skills, themes, and genres you encountered during this course. Try the following activity in a small group or with a partner.

As a group, make a list of the literary concepts taught in this course. Have each person choose one of these concepts and prepare a short lesson on it by going back to the original explanation given in the course. Each person should put together a clean, detailed explanation of the concept, and give two or three well-chosen examples from the literature studied in English 10. One at a time, present your lessons to the group. Hearing them all will no doubt strengthen your own understandings.



2. In Activity 2 you tried various ways to link some of the literature read in previous modules. Now try the following exercise as an extension of these activities and as excellent preparation for the final examination.

Write down in the first column of the following chart the title of a piece of literature you particularly enjoyed or found thought-provoking. In the second column write a brief summary of what you consider to be the dominant topic of that selection. In the third column brainstorm all the pieces you can remember reading in this course that seem related to that topic. Repeat this until you can find no more interesting pieces of literature to use as starting points. Don't forget you can keep adding to the list later. After your list is complete, write in the sources (text and page numbers) of all the literary pieces to which you referred.

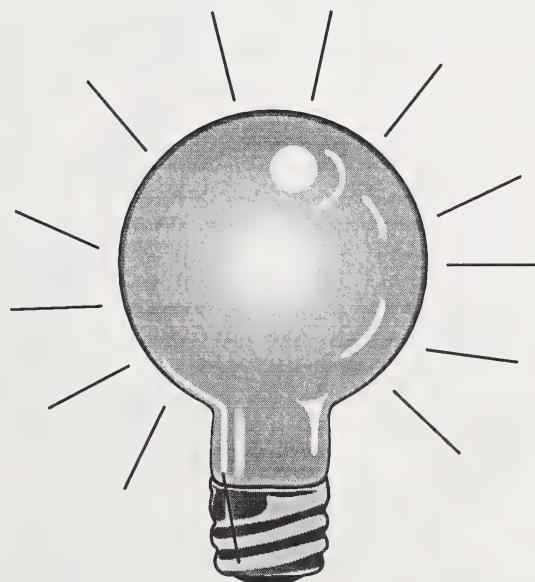
Title (plus genre and source)	Dominant Topic	Related Pieces (plus genre and source)

Compare your responses with those in the Appendix, Section 2: Enrichment.

Save this chart for future reference. You'll find it very helpful in English 20 and English 30.

Conclusion

Section 2 was intended to help you reflect on your learning throughout this English 10 program. You examined your own growth in important language skills, and reviewed key literary concepts. But skills and concepts are only part of the important learning in this course. Your reading should have opened new, imaginative worlds for you. Thoughts you've encountered in stories and poems may have generated wonderful new ideas that you'll pursue through dinner-table discussions and in your own writing and thinking in days to come. If you're lucky, you may have experienced the exhilarating "aha!" that happens when random thoughts about assorted pieces of literature suddenly connect and gather around a single focus or theme. When that happens, the theme begins to reverberate, and you'll find endless connections flowing among the literature, and into your own experience.



This was the goal of Activities 2 and 3 – to acknowledge the connections you've been making as you travelled through the literature, and to nudge you towards more connections among both the themes and the genres.

ASSIGNMENT

In your Assignment Booklet complete the assignment(s) for this section.

SECTION

3



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WRAPPING UP: THE EXAMINATION AND BEYOND



You're almost finished. Get ready to celebrate! There's only one more small hurdle and that's the English 10 final examination. If you've been keeping up with all the suggested learning activities throughout the course, however, you should have very little trouble with it.

This final section of the course is a farewell to you. You've done a great deal of work; you've proven that you have the self-discipline and skill to complete, on your own, a senior-level distance-learning English course. For this you deserve a pat on the back. Along the way you should have gained some insight into yourself and the way you use language in reading, writing, talking, and viewing. Perhaps you've also uncovered some unexpected personal interests in one or more of these areas.

In this section you'll be encouraged to nurture these seeds and to continue your growth in language skills. Language surrounds you in every environment you move through – learning situations, workplace tasks, leisure activities, social environments, family communication situations, community activities just to name a few. Your use of language partly determines your image in the world and also affirms your self-image. Language shapes your relationships with other people and with the world. It determines your influence on others; directs your learning; and offers enjoyment and satisfaction.

This section will suggest ways to use this course to make a conscious commitment to develop your language skills through your day-to-day living. Some ideas will be offered in preparation for English 20 which will help if you're considering further distance-learning courses in English. You'll also get some tips for performing successfully on the English 10 final exam, and you'll have an opportunity to practise sample questions.

Activity 1: Preparing for the Exam



Reviewing for the Exam



To prepare for any examination you must first know what a typical exam looks like in that particular subject area. The English 10 exam tests your ability to read, understand, and interpret pieces of literature that you probably haven't seen before. They may be poems, short stories, excerpts from plays, short articles, or pictures. It assesses your writing ability by examining the clarity with which you express your thoughts in your written responses to this literature.

But most importantly, the exam presents an opportunity for you to think back through all the course materials and to summarize and synthesize it in your mind.

1. Take a moment now to reflect on your own thoughts about the upcoming exam. What questions do you have? Jot them down on the lines provided.

Following are some questions that students sometimes ask about English examinations. Scan through them to see if there are any questions that you have, and read the answers provided.

Note that if you're taking this course in a classroom situation, the exam your teacher sets may vary in structure and emphasis from the description provided here. The best thing will be to discuss the exam with your teacher or learning facilitator.

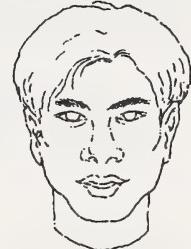


Question: Are there any multiple-choice questions?

Answer: Questions will mainly require short essays or paragraph answers. There will likely be few – if any – multiple-choice, fill-in-the-blank, matching, or true-false questions. These types of questions don't allow you to thoroughly explore and explain in writing the unique meanings you uncover in literature.

Question: Do I need to memorize all the stories and poems that I read in English 10?

Answer: There likely will be no questions that simply test your knowledge of the characters and events of the literature you studied throughout this course. You probably will not be asked to name any authors, to outline any plots, to describe any particular character, or to identify any quotations from literature you've read in the course. However, English exams often ask you to write an essay about a topic or theme that recurs in the literature you've read. Such an essay question usually provides the theme or topic and asks you to discuss it in relation to any stories, poems, novels, plays, or films you've worked with during the course. You can choose the literature you wish to discuss. However, you won't know the topic ahead of time, so you need to be familiar with the pieces you've read in order to select the ones that most fit the question. Here is a sample essay question:



Turning points in life are those critical moments when a decision either way strongly affects the rest of that person's life. Often a turning point indicates a significant change or a step towards maturity. Discuss this idea, referring to incidents in your own life as well as in the lives of characters from any of the literature you have read in English 10.



Question: Will there be any questions about grammar or other writing skills?

Answer: There likely won't be any questions directly related to grammar, the writing process, or revising and editing skills. Your writing skills will be assessed through the written answers you provide in your responses to literature. Your writing will be evaluated on the basis of its overall impression, thought and insight, organization, style, word choice, sentence structure, and mechanics such as spelling and punctuation.

Criteria are carefully established to judge your writing based on reasonable expectations for writing in an exam situation. Of course it is taken into account that you are writing under pressure; that you have limited time for idea development, planning, and revision; that you must edit without conferencing; you have no access to other resources including other people to help talk your ideas through; and so on.

Question: What literary terms do I need to know for the exam?

Answer: As you can see from the description of the examination at the beginning of this activity, you probably won't be asked to define any literary terms so memorizing their definitions wouldn't be an effective method of studying. Terms such as *symbol*, *irony*, *omniscient point of view*, *dramatic monologue*, *simile*, *theme*, and many others summarized in the Master Glossary (provided at the end of this Module) are only useful as tools for you to use when you're analysing and describing a piece of literature. You should understand and feel comfortable with these terms so you can discuss them in relation to the literature you respond to on the examination.



Question: What if I don't finish the exam in the time given?

Answer: Unfortunately all papers must come in when the time is up. A key aspect of taking tests is learning to budget your time carefully. Strategies for doing this are provided later in this activity.

Right now, give yourself the following short quiz.

2. Be honest with yourself, and check off (✓) the statements that apply to you.

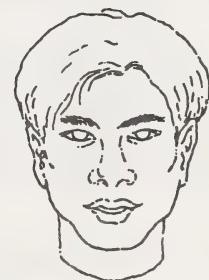
- I sometimes rush through a test to get it over with and get out fast.
- I like to leave early – as soon as I finish the test. There's no sense sticking around till the bitter end.
- I believe people who finish tests early and leave are usually the intelligent ones who know everything.
- I sometimes don't finish tests in the time period given.
- I sometimes waste time looking around to see where everyone else is on the test.

Does this quiz tell you anything about your time-management skills in an examination situation? If you have problems in this area, you'll find help later on in this activity.

Question: What if I finish the exam early?

Answer: Lucky you! If you finish early, you've earned something that's as valuable as gold to a student taking a test – extra time to review each answer carefully. On a writing exam like English 10, extra time can be used to revise – improve word choices, sentence variety, development of your ideas, wordiness, and so on, and to edit spelling, sentence structure, punctuation, usage, and other mechanics.

Sometimes you'll find that under the pressure of the exam you've started one of your answers off in a vague – or totally wrong – direction. With extra time you can scrap the answer and prepare another one. Sometimes you might have to leave an answer without having fully developed your ideas through examples and illustrations. Extra time allows you to go back and completely unfold your thoughts on the page.



Whatever you do, if you have extra time, **do not leave early!** You either have to be a fool or a genius to throw away such a gift.



Question: What books can I take into the exam?

Answer: You may not take any notes or textbooks into the exam. You are allowed the use of a dictionary and a thesaurus if you choose. However, use caution with a dictionary. It's very easy to get bogged down looking up words you don't know. Save the dictionary only for emergencies – when you absolutely cannot unlock the meaning of the literature provided on the examination without knowing a specific word. Don't use the dictionary to correct spelling unless you have time at the end of the exam. Similarly, a thesaurus slows down the

flow of your ideas if you get hung up trying to find the best word to convey what you mean. Remember, the teachers marking your exam know that you're working under pressure and they don't expect the same polish in your writing as they would for a course assignment. If you do take a dictionary or thesaurus into the exam with you, be sure it is one you know well and can use quickly.

Stop now and think ahead to how you'll study for this exam. What things do you plan to review? How will you go about reviewing them? When and where will you study? In general, what are your thoughts and feelings about studying for exams?

JOURNAL

In your Journal freewrite your thoughts on studying for this English 10 exam.



Question: What should I study for the exam?

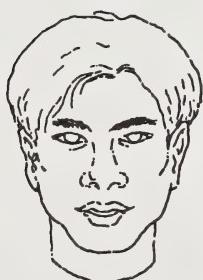
Answer: Before you walk into the exam, you should

- know the terms that appear in the Master Glossary in the Appendix of this module. (Don't memorize the definitions. Know them so that you can apply the concepts comfortably to new pieces of literature, and can recognize what the terms are referring to if they occur in exam questions.)
- understand the importance of journal writing, as well as the purpose and the process. Be able to discuss your own reading and writing processes.
- understand the visual techniques used to create meaning in a picture, and be able to discuss a visual thoughtfully and critically.
- understand the things that make a story work: the elements of a story, and methods of oral interpretation that enhance a story.
- have a good working knowledge of your favourite stories in this course. You should be comfortable discussing the novel and one of the plays that you read. *Comfortable* means not that you can recite every single event or name and describe every character in these pieces, but that you could relate certain key scenes or character developments to a theme given to you on the exam.
- prepare a chart linking the novel, one play, and your favourite stories of this course by different themes. This exercise is explained in more detail in one of the Enrichment activities for Section 2 of this Module. This preparation is valuable because it gets you making mental connections and seeing patterns among the pieces that establish the links you must identify and write about on the exam.

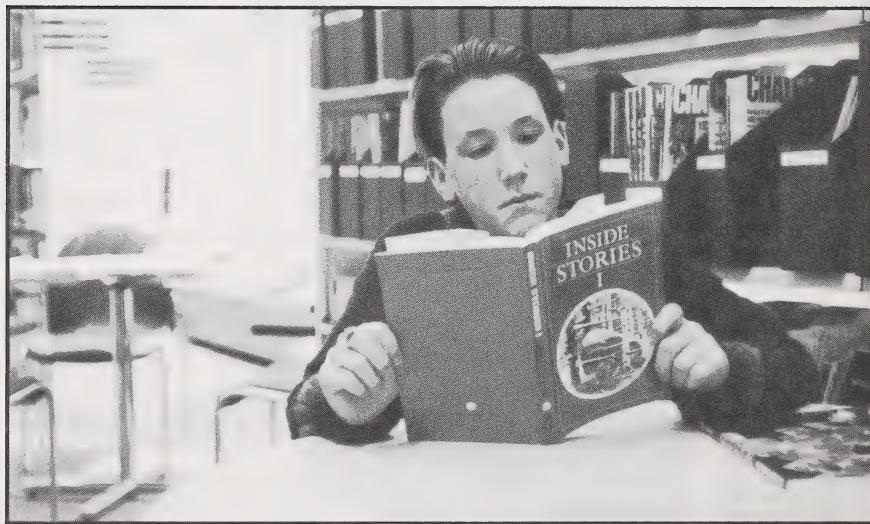
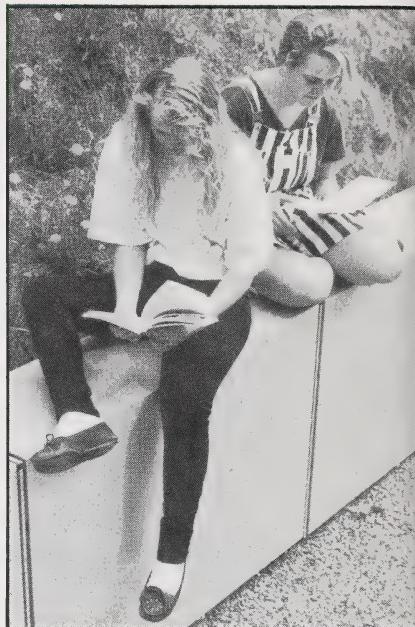
Activity 2 of Section 2 in this module offers instruction on making these thematic connections.

Question: What's the best way to study?

Answer: Everyone prepares differently for an exam. Here are three students describing their methods:



Robin: I never study until the night before an exam. I like to have everything fresh in my mind just before I go in. When I study, I make notes because I find that when I write things out, I remember them. For an English exam, I sometimes memorize a significant quote from some of the poems or stories we took, like a line that we discussed a lot in class or a line that really sums up the theme. A teacher once told me that when you can work in a quotation in a discussion of a piece of literature, it's like "the icing on the cake." It shows that you really know what you're talking about.



Mario: I reread the stories I think I would like to use on the exam. I start about a week before and read a bit each night. I look back at the questions I worked on when I first did the story just to remember the main ideas and important things in the story. I find that the novel is the hardest to remember so I usually just read through all the notes I made on it. Then I pick two or three themes and two or three characters that I know well and flip through the novel to brush up only on them.



Chandra: One thing I never do is study the night before an exam. I find I can't think on an exam if my brain is crammed with all kinds of stuff I tried to learn at the last minute. I make sure I study hard during the weeks before and then on the evening before the exam I go for a long walk or bike ride and just let my mind wander around some of the stories and characters. The fresh air really helps me think, and I do get my best ideas when I'm outside. Then I watch a movie or get together with friends or family – something to take my mind completely off the course and the exam. But I always get to bed early and have everything ready for the exam the next day. The fresh air and exercise puts me right to sleep so I don't toss and turn.

What's Your Study Plan?

Think about how you like to study best. Ask yourself these questions:

- Do you leave studying until the night before the exam?
- Do you prefer studying alone or getting a work party together to review the course material with other students?
- Do you feel more comfortable when you organize and follow a study plan that counts down to the exam?
- Do you make notes of all key ideas and materials covered as you study?

- Do you use clustering to help you remember? Or do you make charts of important concepts?
 - How will you review the literature? Do you make a file card on each piece, noting key characters, events, and themes? Or do you make a master chart tying together various pieces of literature? You may prefer reading through the literature responses in your Journal with friends.
3. Now prepare a study plan for yourself. Before you do this, ask other people such as your family members, teachers, or peers the study strategies they've found effective and the ones they've found detrimental to their exam performance.
- a. List some strategies you might use to study effectively.

- b. Write out a schedule for yourself, listing the things you will cover each day right up to the exam date.

Compare your responses with those in the Appendix, Section 3: Activity 1.

Take this exercise seriously. Preparing for an exam is like planning for any major event in your life: it's easy to cop out by just getting through it somehow, but then you wouldn't be doing justice to the huge amount of work you've done in this course. Think of the exam as the one chance you have to show off what you've learned about reading and writing.

Test-Taking Strategies



How do you feel about taking exams? Do you look at a test as a challenge? As a new and stimulating experience? As an opportunity to demonstrate your skills? Many students panic when they have to take an exam. Some never develop test-taking smarts even after years of writing tests and exams. Some students, on the other hand, actually like tests.

4. Write about your feelings and experiences when taking tests. What was the best experience you ever had? What was the worst? What did you learn about test-taking strategies?

5. Talk to friends, family, teachers, and other students to find out what their experiences are when taking a test. Ask anyone if they've developed strategies that help them remain calm and perform effectively in exam situations.

Compare your responses with those in the Appendix, Section 3: Activity 1.

The strategies described in what follows should help you develop test-taking smarts.

Time Management



Do you ever run out of time in a test situation? If so, this section should help you.

As soon as you're given your exam, you should take a minute or two to scan through all the parts. Note the grade weight given to each part. Calculate the number of minutes you should devote to each question according to the number of marks awarded that question.

6. How would you allocate your exam time in the following example? Assume you have two-and-a-half hours to complete the following exam:

- **Part A** consists of a short story to be read followed by four short-answer questions. (30 marks)
- **Part B** requires you to read a poem and answer two paragraph-response questions. (20 marks)
- **Part C** is a letter-writing assignment. (10 marks)
- **Part D** asks you to write an essay discussing a theme, using literature you've read in the course. (40 marks)

Compare your response with the one in the Appendix, Section 3: Activity 1.

After you've divided up your time, give yourself a deadline for each chunk. For example, if you started writing this exam at 9:00 a.m., you might set the following timeline for yourself:

9:00 – 9:45 – Part A twenty to twenty-five minutes to read the story, and five minutes per question

9:45 – 10:15 – Part B ten to fifteen minutes to read the poem, ten minutes to write the responses, and five minutes to revise answers

10:15 – 10:30 – Part C five minutes to list the material you wish to include and ten minutes to structure the letter

10:30 – 11:30 – Part D ten minutes to brainstorm ideas and plan the composition, thirty to forty minutes to write, and ten to twenty minutes to revise and edit

Some students leave fifteen minutes or so at the end of an exam in order to read through the entire thing and make last-minute revisions. If you're one of these people, plan your time accordingly.

With such deadlines you avoid getting bogged down in one area of the exam. Spending a long period of time on something that's weighted relatively lightly and then having to rush through the most important part of the exam is sure to lower your mark.

Be sure to avoid the “infinite elegance syndrome”! It's easy to become so caught up in a particularly elegant answer that you end up wasting precious time tinkering and revising it, trying to make it perfect. Likewise some students are so proud of the amount of knowledge they have for a particular question, that they provide reams and reams of information – far more than the question requires or deserves in terms of its grade weight.

Your timelines will need adjustment during the exam. However, they should help you avoid both dawdling at the beginning of the exam when there seems to be plenty of time and feeling pressured around the middle of the exam when time suddenly seems to have evaporated.



The important thing is to keep yourself moving at a steady pace. Take it one step at a time. Focus only on the part of the exam on which you're working at the moment, always keeping an eye on the clock to stay within your time limits. If you get bogged down on a tough question, or you just can't concentrate and produce ideas for it, leave it and move on, noting that you need to leave time at the exam's end to circle back to the trouble spot.

Here is one final tip for time management on this examination: Don't write your first draft so messily that you must rewrite it. Many students waste precious minutes simply copying out their rough work so that it is legible. Instead, spend more time at the beginning of each question thinking and planning your ideas. Use rough paper to jot notes to yourself, quick outlines, webs, anything you need to plan your written answers. Then write as neatly as you can, double-space the writing (or if you revise your work a lot, triple-space, leave wide margins, and write only on one side of the paper). When you revise, you can then neatly cross out material you wish to delete, use neat arrows to insert new material or show rearrangements of sentences, and neatly add words or sentences between the written lines.



Overcoming Test Anxiety



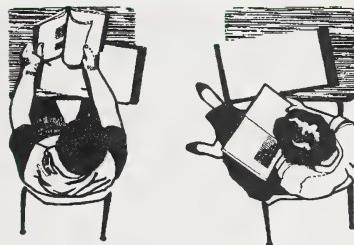
Each of the following is a statement made by a student. Check off (✓) any that apply to you.

- I can't sleep the night before a test.
- I often get a headache and/or an upset stomach before or during a test.
- I wonder how other students are doing and worry if some are further ahead than I am or are leaving when I'm still working.
- During tests I experience an uncomfortably rapid heart rate and shortness of breath.
- I tend to give myself negative messages during a test such as "What if I mess up like last time?," "This test is too hard," "I'll never finish on time."
- I find my attention wanders during a test, or I'll stare at a question and my thoughts will go round and round without any ideas at all.
- I panic when I think I'm running out of time or when I stumble across a difficult question, and then I lose my concentration.

If you checked more than one or two of these statements, you suffer from test anxiety. Many people do. As in most situations, stress during tests can be controlled. Self-awareness is an important first step. Try the following suggestions to help get control of your anxiety before and during a test:

- Rehearse for the test, by completing sample questions in a limited time period. The more samples you try, the more confident you'll become. Activity 2 of this Section provides some typical English 10 exam questions and strategies for approaching them that may help limit any surprises on your final exam.
- Think positive! For example, tell yourself things like “My ideas are original, and the examiner will want to read them,” “I’ll probably find the story and poem on the exam interesting,” “Writing what I think about literature is easy,” “I’ll just take one step at a time,” “I’m well prepared for this exam,” or “I’m glad to be here, and I’m going to use this exam as a great way to round off the course.” Remember that the adrenaline rush you experience during a test is a wonderful stimulant. You can learn to enjoy it – just think of it as a state of being fully alive!
- During the exam focus only on the present. Don’t allow yourself to worry about the future or think about the past.
- Forget other students. Some leave early because they’ve given up. Some start with the last question first.
- Give yourself a brief time out after you complete each part of the exam. Stretch, breathe deeply, smile, remind yourself how much you’re actually enjoying the excitement, congratulate yourself for finishing the section well, and then plunge into the next one.
- If you suffer severe, debilitating anxiety, you might consider taking a short course in stress management, relaxation techniques, or yoga. There are things you can do during the exam to slow down your heart rate and release physical tension. One of the best methods is to make yourself breathe deeply and slowly when experiencing anxiety.





Activity 2: Practising Exam Questions

 Test-wiseness involves not only study preparation, time management, and anxiety control, but also strategies you can use to improve your effectiveness when answering the actual test questions. This activity will focus on some of these strategies and give you opportunities to practise them on sample English 10 examination questions.

Strategies for Reading and Responding to Literature On English Tests

The following step will help you tackle English examinations.

Step 1: Read through the entire test first. You learned in Activity 1 how important it is to make a schedule for answering questions. You also can decide which questions you'll start with. It's always a good idea to start with the ones to which you feel you can give the best answers and that will give you the most marks relatively quickly.



Step 2: If there's a piece of literature for you to read followed by questions, skim it first to get an overview of the topic and style. Read the questions before reading the piece; they often provide valuable keys to its meaning. Then read the literature with concentration. From the very first sentence, if it's a story, picture the characters and setting. If it's a poem, read it at least twice slowly, letting the images form in your mind. If it's an article, try to hear the voice of the author in your head, explaining his or her opinion.

Have you ever had the maddening experience of trying to read a piece of literature during an exam and finding yourself going over and over the words without a shred of meaning entering your consciousness? To absorb and understand what you're reading and to remain open to patterns and connections that may occur to you, you must do something that often seems impossible during an exam: you must **relax**. Try to enjoy the piece. Get your mind in gear by putting it to work methodically creating a mental image of every detail you read. Pretty soon the story or poem will take hold and propel you along at your usual reading speed.



Whatever you do, don't let yourself get bogged down by unfamiliar words or frustrated by passages that don't make absolute sense the first read-through.

Try Steps 1 and 2 using the following sample exam piece. Pretend you're actually in an exam, and you have given yourself thirty-five minutes to complete this part of the test. **Do not** answer the questions yet; just read them as well as the piece of literature.



Read the story “Barney” by Will Stanton, on page 211 of your text *Inside Stories I*; then answer the following questions:

- Explain why Barney and the scientist are on an island and why they are alone.
- Show how the surprise ending is foreshadowed, or hinted at, in the story.
- Write a brief character sketch of either Barney or the scientist, using supporting details from the story.

Were you able to understand the story on the first read-through? Did you need to read the whole thing a second time or just parts of it? What helped you unlock the story’s meaning? What hindered you? What advice would you give to students approaching this story on their own for the first time?

Most importantly, did you notice that you don’t need to understand or remember every single detail of the story in order to answer the questions?



Step 3: When you’re finished reading the piece of literature, begin with the easiest question. Underline the key parts of the question. On rough paper, jot down words and ideas that come to mind as part of your answer. Check back to the story if necessary to clarify some details.

Then write an answer to the question **in one sentence**. This forces you to summarize your thoughts and focus only on the question at hand. You can’t include a lot of extraneous detail that clutters your answer. Then elaborate on your answer; add to the original sentence by giving more detailed explanations of your ideas and examples from the piece.

1. Try the first question in your sample exam using the procedure outlined in Step 3.
 - Explain why Barney and the scientist are on an island and why they are alone.

Hint: Notice the command *explain*. It implies that you should clearly state how or why, and show causes where you can. Questions like this are designed to test your comprehension of the story and your ability to interpret clues. Be thorough, relevant, and as brief as possible.

2. Try the next question, which tests your understanding of the story’s ending as well as your ability to recognize the methods of foreshadowing.
 - Show how the surprise ending is foreshadowed, or hinted at, in the story.

Hint: The command *show* usually means “describe, using reference to the literature.” If you find more than one example of foreshadowing, use them all!

3. The third question is inviting you to interpret character traits and motives based on clues provided in the story.

- Write a brief character sketch of either Barney or the scientist, using supporting details from the story.

A character sketch is a brief description of a character, which is usually more concerned with aspects of personality like behaviours, attitudes, values, and goals than physical appearances.



You must provide at least one example from the story to support each judgement you make about the character in such an answer. Choose the character about whom you think you could write the most detailed character sketch.

Compare your responses with those in the Appendix, Section 3: Activity 2.

Another type of question that frequently appears on English tests is the sort that asks for a “personal response,” – where you’re asked to write one or two paragraphs about a personal experience of yours that parallels the piece of literature given.

For example, here’s a personal-response question based on the story “Penny in the Dust,” which you read in Module 3.

The boy in “Penny in the Dust” feels misunderstood until he discovers his father’s love and inability to communicate that love. Tell about a time in your life when you felt misunderstood or unloved.

4. Try this personal-response question, based on the story “Barney”:

The ending of the story “Barney” is tragic and scary. It occurs as a result of the scientist’s underestimation of the rat’s intelligence. Write about a time when you underestimated someone or something and were surprised.

Compare your response with the one in the Appendix, Section 3: Activity 2.

Sometimes personal-response questions ask you to choose a quote or part of a story or poem that is meaningful to you and explain why. Such questions aren't testing your understanding of the piece but rather trying to inspire you to write about your own ideas, personal experiences, and connections you make to pieces of literature, and so on. Your emphasis should be on producing a piece of vivid writing from the heart, **not** on showing off what you know.

5. Here's a sample response question for you to try based on the poem "The Plowman" by Raymond Knister on page 117 of your text *Poetry in Focus*. Remember, read the poem slowly at least twice before starting to write.



In Knister's poem, the plowman cannot seem to plow a perfectly straight line, just as in life he finds that he must "look backwards" and that he has "swerved" from his hopes and goals. Choose one part of the poem that is meaningful to you and explain why.

Compare your response with the one in the Appendix, Section 3: Activity 2.

Viewing Questions

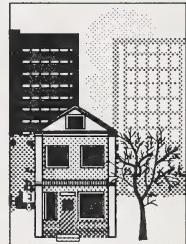
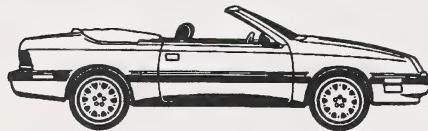


On the English 10 exam you'll be given one picture, asked to study it, and then to respond to it. The key to answering such questions successfully is to spend some time examining the picture. Don't just glance at it. You've got to really look at it in order to view it critically. First study it as a whole in order to establish what it means to you, what it makes you feel, and what are its most interesting elements. Then look more closely. Find the focal point. If there are people in it, what kinds of people are they? What are the expressions on their faces?

Are the main lines formed by the elements in the picture horizontal, vertical, or diagonal? What do these lines add to the mood?

Vertical Lines

Horizontal Lines



Diagonal Lines



What textures are presented in the images? Why were these chosen? What parts of the picture are highlighted, and what parts are in shadow? Why were these choices made? What interesting small details are present? What do these details add to the meaning of the picture?

6. Using the procedure just outlined for examining a picture, try the following sample question:

Study the picture presented. What mood is created by this picture? What visual elements in the picture contribute to this mood?



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Compare your response to the one in the Appendix, Section 3: Activity 2.

The Essay Question

One question on the exam will test your ability to write about a topic or theme and to connect that topic or theme to both your personal experience and the literature you've read during the course. In Section 2: Activity 2 of this Module, you were introduced to different ways of connecting pieces of literature studied in this course. In Section 2: Enrichment you made a chart linking together pieces of literature according to theme. If you completed this exercise, pull it out for use in this activity. If you didn't, try making up a chart now. Refer to the Enrichment in Section 2 for instructions.



Write the essay for this question just as you would plan and write any kind of essay. First underline on the exam paper the main question you're being asked. Focus on this particular question and brainstorm your first associations with it. Afterwards, take time to think through these ideas, perhaps jotting down additional words and phrases. Decide which of these ideas you're most comfortable writing about, and think about how you'll expand and develop them in your answer. Organize in your mind or on rough paper a sequence for presenting these ideas. Then write your introduction. In the first sentence, try to answer the question in one summary statement.

For instance, examine the following sample English 10 exam essay question:

Self-discovery is a process through which people find out who they really are and how they fit into the rest of society and the world. **What causes people to look more closely at themselves and learn the truth?** Discuss this idea in an essay, using examples from literature you have studied and your own personal experiences to support and develop your answer.

The key question you're being asked in this sample is already highlighted. Now your job is to work your way through the procedure that's been outlined for you and write an essay answer to this question.

7. First, brainstorm ideas and associations, starting with the literature of the course. Remember your focus is on the things that cause self-discovery so you'll probably find yourself writing about the experiences that trigger characters' insights into themselves. (You might want to jot your ideas in a list, a cluster, a piece of freewriting, or another prewriting method you enjoy using.)

8. a. Now look into your own personal experiences, especially those that caused a revelation about yourself. Is there a particular experience of your own that comes to mind that you might use to answer the question? Jot down a description of this experience on the lines provided. Remember as many significant details about that experience as you can.

- b. After describing the experience, try to put into words what you learned about yourself from it.



Compare your responses with those in the Appendix, Section 3: Activity 2.

Now look over the ideas you generated in Questions 8 and 9. Which of these do you think will work most effectively as the thesis of your essay? Which do you think you could describe most vividly and support the most strongly? Select the ideas you want by putting a check beside them, and place them in an order that flows logically. You might try writing small numbers beside the ideas you checked off to indicate the order you want to use.

You're now ready to begin drafting your composition. You'll start with the introduction. Remember, try to answer the question in one summary statement. Here are some examples of poor introductory statements:

- In this essay I will discuss self-discovery using the story “Penny in the Dust” and the novel *To Kill a Mockingbird*.

Problem: This introductory statement doesn't answer the key question, nor does it tell us anything about the writer's main idea. It's a good idea to indicate somewhere in your introduction the titles of the literature you intend to discuss. However, force yourself in your opening sentence to actually state your main idea about self-discovery.

- Self-discovery is a very interesting process and involves many experiences.

Problem: This introductory statement doesn't say anything; it simply repeats part of the actual exam question. The writer here is headed for trouble, because this might lead the composition into an unfocused meander around the whole idea of self-discovery, rather than focusing on what causes self-discovery.

9. You can do better than these examples. You might start with the actual exam question words and then complete the question like this: “What causes people to look into themselves is/are...” Now write the opening sentence to the introduction of your essay on the lines provided.

Compare your response to the one in the Appendix, Section 3: Activity 2.

You may wish to draft the rest of your essay now or wait till you finish this section. One of your assignments for Section 3 is to write a complete essay in response to this sample exam question on self-discovery.

Activity 3: Preparing for English 20 and Beyond



You've almost finished all of your English 10 assignments. You're revved up for the final exam. Soon you'll be checking the mailbox every day for news of your successful completion of English 10. And then what?

Does it all stop there?

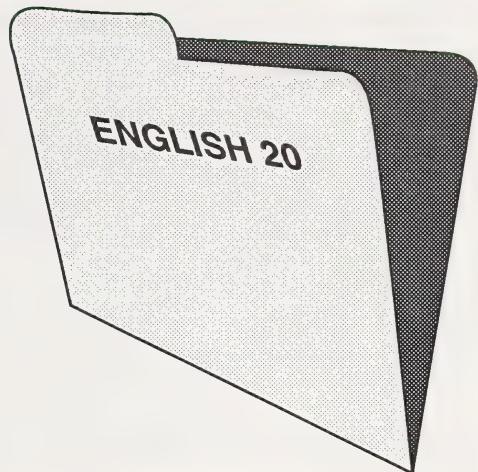
It certainly shouldn't! A key message of this whole course is that language skill development is ongoing, and takes place with or without your deliberate efforts. Naturally, the more you plan and channel your own growth, the more successful you'll be in achieving personal goals.

Planning to Take English 20 Through Distance Education?

Whether you continue your secondary English program in school or through distance learning, you'll be ready for English 20 after passing this course.

The Alberta Distance Learning English 20 course offers an excellent continuation of English 10. Your personal growth in the arts of language will continue to be the focus. The exercises encourage plenty of creative writing, personal and critical responses to literature, development of discussion skills, some oral interpretation of literature, and some viewing. English 10 concepts are reinforced, and new concepts about language and literature are introduced. Assignments are similar to those in English 10: most are written, and you're usually given opportunities to work through the prewriting and drafting of the assignments somewhere in the Student Module Booklet.

An added feature of English 20 is the “Writing Folder,” which you’ll use instead of your Journal. You’ll write and save all kinds of material in your Writing Folder, some of which you’ll have to polish and send in as part of your assignments. Poems, short personal pieces, ideas about things you’ve read or viewed, stories, informal scribblings, are many of the items that will be suggested throughout the modules for you to experiment with and include in your Writing Folder.



Here are a few suggestions if you do decide you’d like to continue with the Alberta Distance Learning Secondary English program:

- Keep your Master Glossary which is found in the Appendix of this module. Many of the terms contained in the Glossary will appear in English 20. In fact, many of them are included in the English 20 Master Glossary. But someone else’s dry definitions don’t work for most people unless they’ve been personalized. Jot in your own notes or pictures or whatever you like to use to truly understand and remember the concept behind each term. Keep adding notes to your English 10 Master Glossary as you go along. You’ll find that your understanding of these concepts will expand through English 20 as you apply them in new ways.
- Keep your Journal – not just because it will make interesting reading for your grandchildren, but because your Journal is a goldmine – truly! – of ideas, images, observations, memories, connections, and many other seeds of writing. Some of your Journal entries may prove useful when you’re stuck for a writing idea in English 20. Like many other writers, you may find that simply reading your past scribblings is enough to jump-start your imagination. Some day you may even shout “Eureka!” upon leafing through your old Journal and stumbling across what then was a stray, forgotten thought, but now might be a link to a whole new idea.
- Keep your writer’s handbook. Don’t just keep it through English 20; keep it forever. And if you haven’t yet really learned how to use it (be honest, now!), then learn. Like learning how to use a word processor, training yourself to use a writer’s handbook may seem like a frustrating waste of time – not an activity directly related to the immediate task of writing. But once you master its use, you’ll wonder how you ever wrote without it.

One final suggestion: think back over your progress through this English 10 distance-learning course. Many people drop out before they ever get to the stage you're at now, so obviously you're doing something right. How did you do it? How did you organize your time over the period of weeks, months, or years that this course has occupied your life? What motivated you? Did the going get rough at times? Why? How did you handle it? What were the positive experiences in this course? Did you locate a particularly good source of help? What would you do differently now if you decide to take English 20 through distance-learning?

JOURNAL

In your Journal write about the experiences you've had completing this distance-learning course, and what you've learned from them.

Save this Journal response because you'll be turning it in as one of your assignments for Section 3.

Heading into the World Outside the English Course



What's that? You'd like a breather before signing up for another English course? Or maybe you'd just like to enjoy reading some of those pleasurable books or magazines that you haven't had time for. Or perhaps you want to catch up on some letter writing that you put off while completing English 10 assignments.

If you want a break before taking English 20, or even a permanent break from the study of English, at least consider some of the suggestions that follow to ensure the continued development of your own language skills. Opportunities abound in the world around you!

To start, take another look at those skill-rating charts you completed in Section 1 of this module. You should be able to see at a glance those language skills that you feel need the most improvement.

Choose two skills in each area that you would most like to work on over the next six months and write them out on the lines provided.

Reading:

Writing:

Speaking:

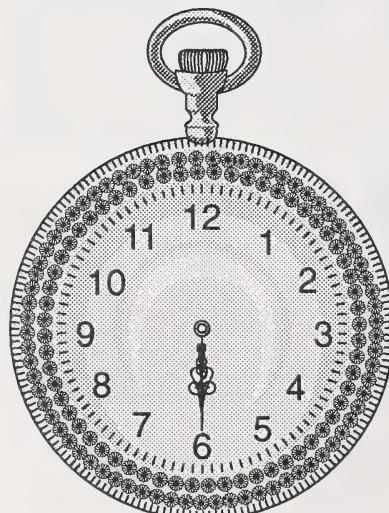
Listening:

Viewing:

Compare your responses with those in the Appendix, Section 3: Activity 3.

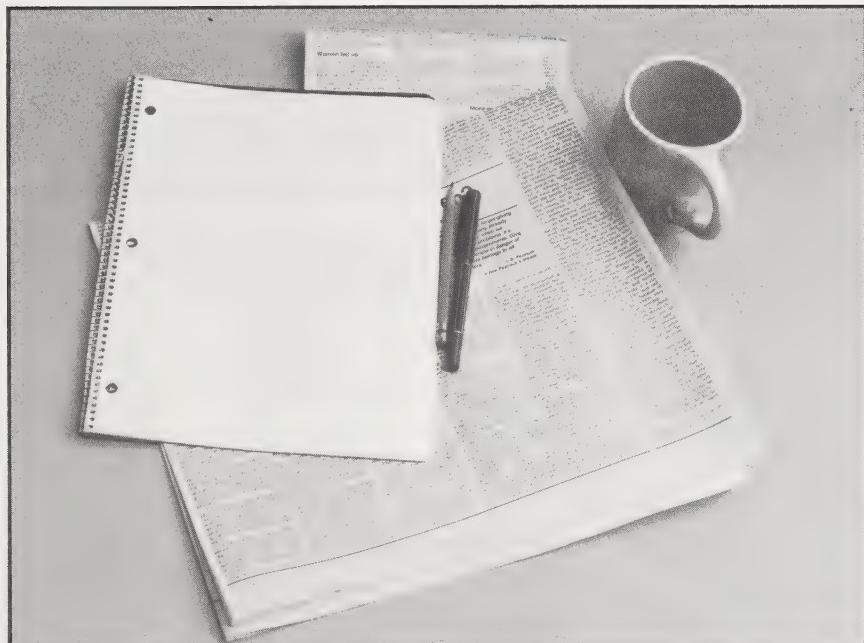
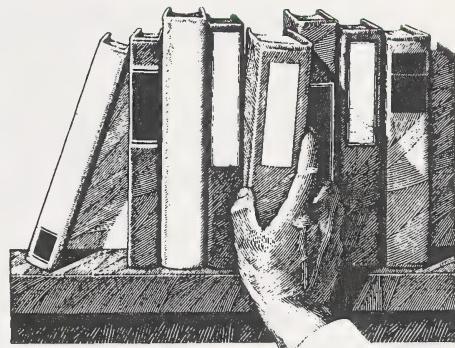
Think of this list as your personal language-arts goals list.

Now consider using some of the following daily activities to further your language development and help you achieve your own goals.

Reading

Get into the habit of reading in the early morning. Some people have a secret vein of golden time in their lives because they get up thirty minutes to an hour earlier than necessary and use the spare time to read. Whether your idea of luxury is sitting in a warm kitchen with coffee and the newspaper all to yourself for an hour, or curling up with muffins and a wonderful novel, or perhaps waking up slowly in bed with a favourite magazine and tea, all you've got to do is set the alarm clock. Daily reading will improve your speed, flexibility, and strategies as a reader.

Keep track of what you read. Some people keep a list of books they've read. Pass on your favourite books to friends and talk about books that you've both read. Ask everyone you know for titles of books they've enjoyed and keep a list of them for future reading. Challenge yourself every so often; read a newspaper article you'd normally skip. Use the strategies of skimming, questioning, and reviewing that you've studied, and see how many of the main points you comprehend and remember. If a book seems too challenging, force yourself to continue at least one chapter longer than you would normally.



Keep a vocabulary list. When you come across an unfamiliar word that seems interesting or useful (the newspaper is an excellent source of popular current usage), put it on your list along with a short definition in your own words and the example you saw. Then try to use that word in conversation sometime during the day. Periodically review your list to refresh your new vocabulary.

Read aloud to anyone who will listen. Read juicy newspaper articles to a friend. Read a novel to a family member when driving long distances. Most especially, read to children. Why not do them a favour and include them in your early-morning reading?

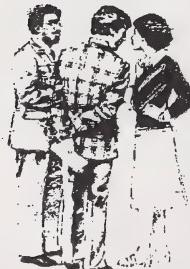


Speaking/Listening

If you generally are in contact with people during the day, you'll be constantly practising your listening skills whether you know it or not. Go back to that rating chart of listening skills you used in Section 1, Activity 4 of this module. Decide which skills you'll consciously apply in your daily listening. If you catch your mind wandering while someone's speaking to you, stop yourself and focus your attention. Take note of times when you get impatient with a speaker, interrupt, or are too wrapped up in your own thoughts to see that person's point of view.

Researchers claim that people learn best through models. Every time you have a chance to hear public speakers at meetings, lectures, weddings, conferences, or banquets evaluate their performance. What techniques can you learn from watching them? What doesn't work? Why?

Similarly, get into the habit of observing people in daily conversation. Who are good communicators? What qualities do they reveal in their speaking and listening styles that attract you to them? What can you learn from watching them in action?



Every time you work with a group of people, either on a team project, in a meeting, or perhaps during a family conference, stop and reflect on your participation. What did you do to enhance the group's cooperation? What will you do differently in the future to make a more effective contribution?

Writing



Keep your writing going. One of the best ways to continue your development as a writer is to dedicate a small amount of time each day to writing in your Journal. Even ten minutes will do. Describe a passing observation, capture on paper a person you met, recreate in writing a powerful moment of the day, let off steam in emotional writing, or philosophize about any topic that floats into your mind.

Get into the habit of always carrying a pen and pad with you. You'll be surprised how many scraps of time there are during the day when you can write – ten minutes waiting in line in your car to return your empty bottles can finish a letter; twenty minutes on a bus can create a poem; and anyone who waits in a doctor's office can probably write an entire novel!

Polish your favourite written pieces and keep a collection. Share them with others, and ask for their feedback. Make greeting cards with your own poems and other polished writing. If you need more motivation, join a creative-writing class through your local continuing-education centre.

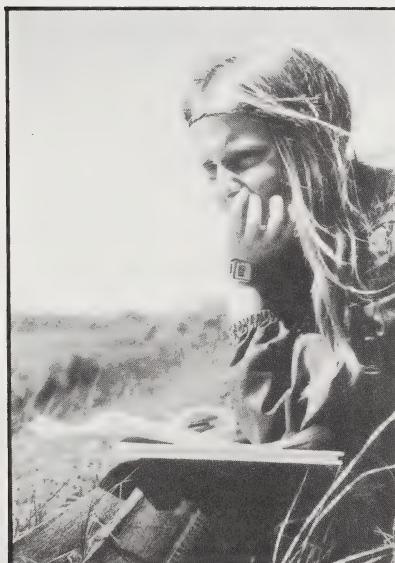


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Viewing



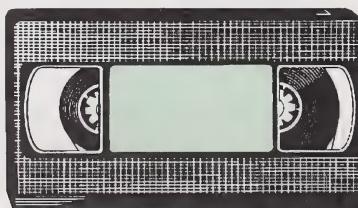
Seen any good movies lately?



Oh yeah, I saw this great flick last week. My brother rented it. I forget what it was called – something about a widow. I forget who was in it, but it had this great scene. It's kinda hard to explain, but anyway if you get a chance you should see it.

Does this ever happen to you? Try keeping a record of your own movie and video reviews. Every time you watch a film or rent a video, write down the title, the names of the director and the main actors, and a few sentences describing the plot and your impressions. You'll find that when you go to talk about movies you've seen, you'll not only remember them, you may even have something interesting to say about them. And if you can get your friends and family to keep a record of their favourites, you can swap the titles of the best.

Challenge yourself at the video rental outlet! Try little-known films that have never made it to the box office. Some of these, especially those that feature well-known actors, are nicknamed "orphans" in the industry. They often turn out to be great movies that the studio moguls refused to distribute for fear they wouldn't appeal to the mass American public. Try foreign films as well. There are excellent films produced throughout the world that never make it to North American theatres. Look for them at your library or nearest video outlet.



Challenge yourself to watch a TV program once a week that seems unusual, offbeat, or interesting – not standard prime-time pop fare. When you watch TV sitcoms or action dramas, play games with your friends and family. Here are a few ideas that aren't unlike those you used earlier to analyse prime-time TV shows:

- Count the number of acts of violence.
- Pick out all the gender role stereotypes.
- Identify formula plots and characters.
- Determine the show's target audience and what it's selling to that audience.
- See who can make the most correct predictions.
- Figure out which parts of the scenery are artificial and which are real location shots.
- Rate each of the actors on a scale of 1 to 10.

The main message of this whole activity is that you should treat every language situation you face in your daily activities like a learning experience. Actively seek ways to slip reading and writing into your busy schedule. Use every conversation, meeting, or social encounter as an opportunity to observe and practise language skills. People who make language arts a lifelong pursuit enjoy the rewards of effective communication, sharp perception, and entry into the rich world of literature.



Follow-up Activities

If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

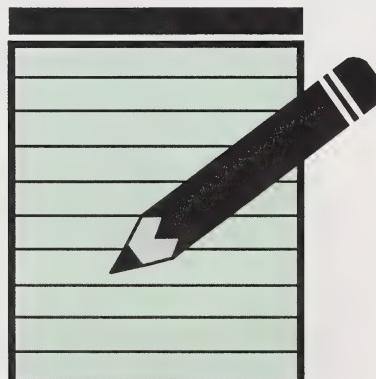
Extra Help

If you're worried about the final exam, you should probably review Activities 1 and 2. Activity 2 may be especially helpful as it leads you step by step through the various types of questions you can expect on the examination.

To review, remember that basically there are three types of questions you can expect on an English exam:

- You'll read literature you haven't seen before – perhaps a poem, parts of a short story and/or play, and maybe a short article. After each piece you'll write answers to some general questions. Some of the questions may invite your personal response, and some may test your understanding of the piece.
- One question will involve viewing. It will ask you to examine a picture and then answer a general question about it in a paragraph.
- A major question will ask you to write a brief essay discussing a given theme or topic referring to any literature you've read in the course and your own experiences.

If you need further help preparing for the essay, go back to Module 3, Section 2, where general strategies are outlined for writing any kind of essay. Once again, if you're taking this course in a classroom, don't forget that the exam your teacher or learning facilitator sets may vary somewhat from what's described here.



Sight literature: a piece of literature seen for the first time



1. You'll now read a piece of **sight literature** to give you additional practise for the first kind of exam question. Spend lots of time first reading and making sense of the poem in your own way before plunging into the questions. However, reading through the questions may help your understanding of the poem.

Read the poem “constantly risking absurdity” by Lawrence Ferlinghetti on page 133 of your text *Poetry in Focus*; then answer the following questions:

- a. According to this poem, why is a poet like an acrobat?

- b. The poem is an extended metaphor, comparing the activities of a tightrope walker and trapeze artist to the process of creating poetry. Choose **one** part of this comparison that you think is particularly effective and explain why you find it so.

- c. Have you ever felt like a high-wire acrobat when you're writing poetry? Describe your own process of creating a poem, and show whether you feel any parts of Ferlinghetti's poem apply to you.



2. Here's a list of commands that could appear in English 10 exam questions. For each one briefly explain what you think it asks a student to do.

Discuss:

Explain:

List:

Outline:

Describe:

Compare/Contrast:

Trace:

Compare your responses with those in the Appendix, Section 3: Extra Help.

Enrichment

1. Here's some more practise for answering the essay question on your English 10 exam. Try writing **only** the opening sentence of the essay you would write in response to the following exam question:

The family often has a strong influence on our emotional and psychological responses to ourselves, to others, and to life. **What kind of influence can a family have on an individual's development?**

Discuss this idea in an essay, referring to literature you've studied and your own personal experiences to support and develop your answer.

Remember that the opening sentence should answer the question directly. To write a good opening sentence, you must first spend time thinking about the ideas you'll develop in your essay; then try to summarize them in one statement.

Write your sentence on the lines provided.

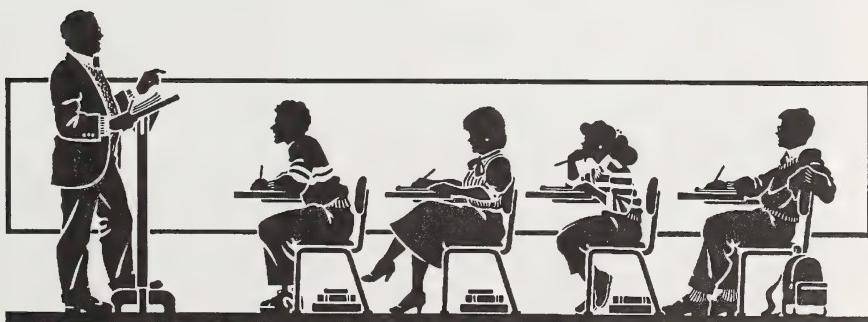


2. One of the best ways to prepare for an exam in which you're asked to respond to literature is to anticipate the kind of questions that will be asked. Refer again to the poem "constantly risking absurdity" on page 133 of your text *Poetry in Focus*. Then develop five questions that **you** would ask if you were to test students on their personal understanding of this poem and their ability to relate its meaning to their own lives.

An even better way to practise reading and responding to literature is to swap your questions with a partner; then you each write answers to the other person's questions. You may be surprised about what thoughts your questions stimulate!

Write your five questions here:

Compare your responses with those in the Appendix, Section 3: Enrichment.



Conclusion

In Section 3 you've wrapped up your learning in this English 10 course by reviewing and preparing for the final exam. You've learned some strategies for test-taking, and have pinpointed areas in the course that you need to go over. You've worked through sample exam questions step by step, and you know what to expect of the final exam. Looking ahead, you've enjoyed a preview of the Distance Learning English 20 course in case you're planning to enroll. Finding ways to enrich your language development in your daily life is a challenge that also has been presented to you.

ASSIGNMENT

In your Assignment Booklet complete the assignment(s) for this section.

MODULE SUMMARY

This module was designed to help you synthesize the learning and language growth that you've undergone in English 10. Through a series of reflective exercises you've assembled a complete and accurate picture of yourself as a reader, writer, speaker, listener, and viewer. You've been encouraged to use this information to set specific goals for yourself in your future language development.

Making connections has been the underlying motto of this module. Hopefully you've begun to see links unfolding between your life, the world, and all the literature you've read. You have affirmed connections between your reading, writing, and all the other processes you use to make meaning from language. Patterns may have emerged and expanded for you in this module – patterns that perhaps earlier in the course were just vague shapes that have gradually crystallized into clear thoughts.

Preparing and rounding off are what this module set out to do, but *launching* is perhaps a better word to capture its real purpose. You're now launched on your career of language and literature. May it be a lifelong fulfilment. Cheers!



Appendix



Glossary

Activities

Extra Help

Enrichment

Master Glossary

Act	• a major division of a play
Actor	• in drama, a person who plays the part of a character
Allegory	• a literary work in which a strong thesis is presented in fictional form and the characters represent abstract qualities
Allusion	• in literature, a reference to someone or something with which the writer assumes the audience will be familiar
Antagonist	• the chief adversary of a protagonist
Antecedent action	• in literature, events occurring before a story begins but which have a bearing on the story
Anthology	• a collection of literary selections
Article	• a short, nonfictional piece of writing usually found in a newspaper or magazine
Atmosphere	• the mood of a piece of literature
Audience	• the person or specific group addressed by a writer, speaker, or visual message
Autobiography	• a written study or account of a person's life written by that person
Background	• the part of a picture that appears farthest from the viewer
Ballad	• a poem-story handed down by word of mouth and usually sung
Biography	• a written study or account of a person's life written by another
Brainstorming	• generating as many ideas as possible without restraint or criticism
Cacophony	• the effect created by harsh, unmusical sounds
Camera angle	• the direction or position from which a picture is taken

Climax	<ul style="list-style-type: none"> the high point, most exciting point, and/or the turning point of a story
Closed questions	<ul style="list-style-type: none"> questions that require only short, factual answers
Clustering	<ul style="list-style-type: none"> a prewriting strategy in which ideas related to a single word or concept are drawn in “clusters” around it (also called mind mapping, webbing, or thought webbing)
Collage	<ul style="list-style-type: none"> an artistic composition made of various images glued onto a flat surface
Comic relief	<ul style="list-style-type: none"> humorous speeches or events included in a serious drama in order to provide relief from emotional tension
Composition	<ul style="list-style-type: none"> the arrangement of the subject of a picture
Compression	<ul style="list-style-type: none"> in writing, the reduction of words, usually resulting in an intensification of meaning
Concrete poetry	<ul style="list-style-type: none"> poetry in which the shape or appearance of the poem contributes to its meaning
Conferencing	<ul style="list-style-type: none"> talking over ideas and early drafts of a piece of writing with others
Connote	<ul style="list-style-type: none"> indicate the suggested or associated meaning of a thing
Content	<ul style="list-style-type: none"> in literature, the subject matter of a piece of writing
Couplet	<ul style="list-style-type: none"> a unit of two lines of poetry, usually rhymed
Denote	<ul style="list-style-type: none"> indicate the literal meaning of a thing
Dialogue	<ul style="list-style-type: none"> in literature, a conversation among characters
Diction	<ul style="list-style-type: none"> the choice of words and level of language in writing
Dramatic irony	<ul style="list-style-type: none"> a form of irony in which there is a difference between what the audience knows to be true and what a character believes to be true
Dramatic monologue	<ul style="list-style-type: none"> a narrative poem in which one character speaks to a silent listener at a critical moment

Dynamic character	<ul style="list-style-type: none"> • a character who changes or develops over the course of a story
Editing	<ul style="list-style-type: none"> • in writing, the process of proofreading and correcting grammatical problems and surface errors in things like capitalization, spelling, and punctuation
Epic	<ul style="list-style-type: none"> • a lengthy poem written in an elevated style that recounts the exploits of a real or legendary hero
Epithet	<ul style="list-style-type: none"> • a descriptive expression that points out a characteristic of a person or thing
Escape fiction	<ul style="list-style-type: none"> • stories intended chiefly to entertain, providing little or no insight, and usually emphasizing plot and action
Essay	<ul style="list-style-type: none"> • an organized composition that develops a thesis, or position, on a given subject – often in a personal way
Euphony	<ul style="list-style-type: none"> • the effect created by pleasant, musical sounds
Exposition	<ul style="list-style-type: none"> • background information in a story
Expressive writing	<ul style="list-style-type: none"> • writing done in everyday, familiar language that expresses feelings, experiences, etc.
Fable	<ul style="list-style-type: none"> • a short allegorical story, usually with talking animals as characters, that teaches a lesson
Falling action	<ul style="list-style-type: none"> • the events that follow a story's climax
Fiction	<ul style="list-style-type: none"> • writing that derives from the imagination
Figurative language	<ul style="list-style-type: none"> • language that uses figures of speech like similes and metaphors to achieve a special effect
Figurative meaning	<ul style="list-style-type: none"> • the suggested or associated meaning of a word
Figure of speech	<ul style="list-style-type: none"> • an expression that makes use of figurative language – for example, simile, metaphor, and personification
First-person point of view	<ul style="list-style-type: none"> • a type of narration in which a character tells his or her own story

Flat characters	<ul style="list-style-type: none"> • characters who reveal only one or two aspects of their personalities
Focus	<ul style="list-style-type: none"> • the adjustment of lens or eye that makes for a clear or blurred image
Foil	<ul style="list-style-type: none"> • in literature, a character who contrasts strongly with another character
Folklore	<ul style="list-style-type: none"> • stories, tales, and legends particular to a cultural, community, religious, or family group
Foreground	<ul style="list-style-type: none"> • the part of a picture that appears closest to the viewer
Free verse	<ul style="list-style-type: none"> • poetry in which a poem generates its own rules of form
Freewriting	<ul style="list-style-type: none"> • a prewriting technique that involves writing nonstop for several minutes, allowing whatever thoughts that come to mind to be recorded on paper (it's also called timed writing)
Generalization	<ul style="list-style-type: none"> • a broad, general statement about a group of individual instances
Genre	<ul style="list-style-type: none"> • a particular category of literature characterized by its form, content, or style; for example, poetry, fairy tales, novels
Happy ending	<ul style="list-style-type: none"> • an ending to a story in which the main character's objectives are achieved and things turn out well
Hyperbole	<ul style="list-style-type: none"> • the use of exaggeration for emphasis to create a serious or humorous effect
Image/imagery	<ul style="list-style-type: none"> • words used to “paint” pictures or create sensations for the audience
Imply	<ul style="list-style-type: none"> • suggest a meaning indirectly
Indeterminate ending	<ul style="list-style-type: none"> • an ending to a story that seems incomplete; it is not clear which way events will go
Infer	<ul style="list-style-type: none"> • draw a conclusion based on evidence
Inference	<ul style="list-style-type: none"> • a conclusion based on evidence

Interpretive fiction	<ul style="list-style-type: none">• stories intended both to delight and to offer some insight into human nature or society; they tend to offer a complex view of life rather than one which is simple or predictable
Irony	<ul style="list-style-type: none">• a discrepancy in meaning between what is and what was expected
Legend	<ul style="list-style-type: none">• a story handed down (by tradition) from earlier times and accepted as truth by many people even though it can't be proven
Literal meaning	<ul style="list-style-type: none">• the actual meaning of a word
Manipulate	<ul style="list-style-type: none">• control, or try to change, another for one's own purposes
Memoir	<ul style="list-style-type: none">• a narrative composed from personal experience; an autobiography
Memorabilia	<ul style="list-style-type: none">• things that stir recollection; mementos
Metaphor	<ul style="list-style-type: none">• a comparison between two unlike things without using words such as <i>like</i> and <i>as</i>
Mood	<ul style="list-style-type: none">• the pervading impression or feeling produced in the reader by a piece of literature
Motive	<ul style="list-style-type: none">• the reason behind an action
Narrative	<ul style="list-style-type: none">• a series of events linked together to tell a story
Narrative perspective	<ul style="list-style-type: none">• the viewpoint, outlook, or attitude from which a story is told
Narrative point of view	<ul style="list-style-type: none">• narrative perspective
Nonfiction	<ul style="list-style-type: none">• writing concerned with factual events or information
Objective point of view	<ul style="list-style-type: none">• a type of narration in which the narrator simply records sights and sounds
Ode	<ul style="list-style-type: none">• a lyric poem written in praise of someone or something
Omniscient point of view	<ul style="list-style-type: none">• a type of narration that relates any or all actions, thoughts, and feelings of characters

Open questions	<ul style="list-style-type: none">• questions that encourage a person to expand upon a subject
Oral tradition	<ul style="list-style-type: none">• unwritten literature passed on orally
Oxymoron	<ul style="list-style-type: none">• a figure of speech in which two words ordinarily considered opposites are combined, e.g., “cruel kindness”
Paradoxical	<ul style="list-style-type: none">• seemingly self-contradictory
Persona	<ul style="list-style-type: none">• the artificial character a person adopts to present to the public
Personification	<ul style="list-style-type: none">• the giving of human qualities to animals, ideas, or inanimate objects
Photo essay	<ul style="list-style-type: none">• a collection of photographs selected and arranged so as to convey a theme
Plagiarism	<ul style="list-style-type: none">• the passing off of someone else’s work as one’s own
Playwright	<ul style="list-style-type: none">• the author of a play
Plot	<ul style="list-style-type: none">• the sequence of actions in a story; the events that occur
Predicting	<ul style="list-style-type: none">• stating beforehand something that you think will happen in the future
Prejudice	<ul style="list-style-type: none">• an unfair opinion about something or someone based on inadequate information
Presentation	<ul style="list-style-type: none">• the way in which a work of literature is written
Prewriting	<ul style="list-style-type: none">• generating ideas and planning for writing through discussion, thinking, brainstorming, clustering, or making lists
Proofreading	<ul style="list-style-type: none">• reading over a piece of writing checking for surface errors
Propaganda	<ul style="list-style-type: none">• the deliberate spread of opinions and beliefs through planned methods
Props	<ul style="list-style-type: none">• in drama, the objects held and used by actors
Protagonist	<ul style="list-style-type: none">• the main character in a story or play

Purpose in writing	<ul style="list-style-type: none"> the reason for writing (to entertain, persuade, inform, explain, describe, etc.)
Quatrain	<ul style="list-style-type: none"> a grouping of four lines of poetry
Quotation	<ul style="list-style-type: none"> the exact words spoken or written by a person
Realistic character	<ul style="list-style-type: none"> a character who seems as complex, consistent, and surprising as a real person
Resolution	<ul style="list-style-type: none"> the working out of a story's tensions and problems after the climax
Revising	<ul style="list-style-type: none"> in writing, the process of revisiting and reworking the material which involves focusing, developing, deleting, reordering, and changing the text
Rhythm	<ul style="list-style-type: none"> in language, the sound pattern created by the speed and flow of stressed and unstressed syllables
Rising action	<ul style="list-style-type: none"> the events that occur before a story's climax
Round characters	<ul style="list-style-type: none"> multifaceted, complex characters
Satire	<ul style="list-style-type: none"> a literary work that uses humour or ridicule to attack an existing state of affairs
Scanning	<ul style="list-style-type: none"> glancing quickly to search for a specific item, for example, looking for a name in the phone book
Scapegoat	<ul style="list-style-type: none"> a person or thing made to bear the blame for the mistakes of others
Scapegoating	<ul style="list-style-type: none"> making and using scapegoats
Scenery	<ul style="list-style-type: none"> in drama, the large objects used on stage to create the setting – for example, furniture and wall partitions
Script	<ul style="list-style-type: none"> in drama, the written play containing characters' speeches, stage directions, and scene information
Setting	<ul style="list-style-type: none"> the time, place, and situation in a work of fiction
Shape or picture poetry	<ul style="list-style-type: none"> poetry made of words or letters that create an actual picture or form on the page

Sight literature	<ul style="list-style-type: none"> • a piece of literature seen for the first time
Simile	<ul style="list-style-type: none"> • a comparison between two unlike things using the words <i>like</i> or <i>as</i>
Situational irony	<ul style="list-style-type: none"> • a form of irony in which what happens differs from what was expected by both the audience and characters in a piece of literature
Skim	<ul style="list-style-type: none"> • quickly read only the most important parts of a passage looking for key words, topic sentences, and headings in order to get the general idea
Soliloquy	<ul style="list-style-type: none"> • a speech made by a character alone on stage in which that character's thoughts are revealed
Sonnet	<ul style="list-style-type: none"> • a rhymed poem of fourteen lines expressing a single idea
Speaker	<ul style="list-style-type: none"> • the character who speaks to the reader in a poem (sometimes the speaker and the author are the same)
Static character	<ul style="list-style-type: none"> • a character who does not change over the course of a story
Stereotypical character	<ul style="list-style-type: none"> • a character type – an oversimplified but easily recognized human type
Stream of consciousness	<ul style="list-style-type: none"> • the technique of offering a flowing stream of a character's thoughts, feelings, sense impressions, and memories
Style	<ul style="list-style-type: none"> • an author's manner of writing
Surprise ending	<ul style="list-style-type: none"> • an ending to a story that consists of a twist or unpredictable occurrence
Symbol	<ul style="list-style-type: none"> • an object, person, or event that has a meaning greater than its literal meaning
Theme	<ul style="list-style-type: none"> • the central idea or insight about life that emerges from a piece of literature
Thesis	<ul style="list-style-type: none"> • a writer's main argument; the point the writer wants to make
Tone	<ul style="list-style-type: none"> • in literature, the attitude of a writer to subject matter and audience – for example, serious, playful, formal

Topic sentence	<ul style="list-style-type: none">• a sentence that explicitly states the main idea of a paragraph
Transitional expressions	<ul style="list-style-type: none">• words and phrases used to link ideas
Transitions	<ul style="list-style-type: none">• shifts in thought
Understatement	<ul style="list-style-type: none">• the representation of something as less than it is, often for humorous effect
Unhappy ending	<ul style="list-style-type: none">• an ending to a story in which the main character's objectives are not achieved and things end unpleasantly
Urban legend	<ul style="list-style-type: none">• a modern oral story, often with an urban setting, that has an unexpected or supernatural twist
Utopia	<ul style="list-style-type: none">• an imaginary society in which people live in perfect peace and harmony
Verbal irony	<ul style="list-style-type: none">• a form of irony in which the implicit meaning of a speaker differs from the stated meaning
Visualizing	<ul style="list-style-type: none">• using your imagination to create a mental image of a person, thing, or event
Voice in writing	<ul style="list-style-type: none">• the personal and recognizable style of a writer

Suggested Answers

Section 1: Activity 1

1. Answers will be personal. Did you have trouble responding to any of the questions? Have your responses really changed since you first answered those questions in Module 1?
2. Your answer will probably be unique. You might share your experiences with others and ask them what they do to get started, how they plan, if and when they revise, or what gets them bogged down. Here are paragraphs written by three students describing their writing processes:

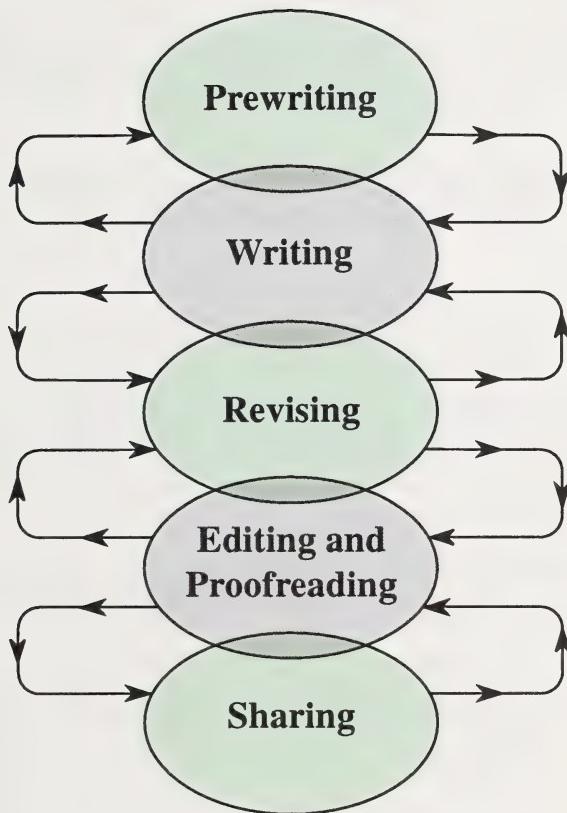
Fatima: Everyone asks me where I get my ideas for writing because I always seem to have something to write about. I don't know – I just think of a neat title sometimes or I remember something that happened and start writing about it, and before I know it things are growing. Sometimes I go on for pages and pages without stopping, and I guess a lot of it is really garbage but some good things come out of it too. I hate going back though – that's my worst problem. I end up with all these unfinished pieces, that are usually totally shapeless and I don't know where to begin organizing them. If I have to hand something in, I depend on other people to help me revise. My boyfriend usually has good advice; he'll read it over and tell me what he thinks it's about, and then I find it's easier to focus.

Geoff: I hate writing in class because I usually do all my writing on the computer. I can't imagine writing out everything by hand; typing's so fast, and I can change it as I go along. That's what I do – I write a sentence, then revise it, then write a couple more; I change words as I go. Then, when it's all done, I print it out and put it away for a few days. Usually when I read it later I get good ideas for fixing things. Mostly my revision is adding details or developing ideas. I hate cutting stuff out. The only time I like getting help from other people is when I'm proofreading. I just can't be bothered putting in punctuation and stuff. Thank goodness for spellcheck!

Alexandra: I find I spend a huge amount of time thinking before I write. Usually everyone else in class is almost finished before I've even started writing. I talk to people about my ideas; I read and research the topic; I make notes and notes and more notes. Sometimes I don't even read most of the notes I make, but the process of writing them down helps me plan what I want to write about. The hardest part for me is organizing all my ideas. Sometimes it seems as if I have so much information – especially when I'm writing an essay – that I can't somehow put it all together. So I actually like to make a traditional point-form outline where I list all my ideas and organize them into a sequence that makes sense. I also never write introductions until the end. Revision for me never stops. I keep finding more things to fix and change. I love shaping words into a format that says exactly what I want.

3. Everyone's diagram will probably look different. Again, try comparing yours with those of other students. The diagram you saw in Module 1, Section 3 representing some people's writing processes looked like this:

The Writing Process



Section 1: Activity 2

1. As you read this piece, try to remember the day you wrote it. What is it that made the writing take off? Could you capture that free-flowing spirit again? Is the topic one you particularly care about? Will this piece work as a starting point for a draft to hand in for this section's assignment?
2. What makes the writing look and sound good to you? Does it meet the criteria for good writing outlined in Module 1, Section 3: Activity 4?

3. You'll be encouraged to rework and revise this piece to hand in as part of this section's assignment. If you like, you might wish to combine two or three pieces.
4. Read this piece critically and honestly. What is the problem? Is it lacking organization or clarity? Is there inadequate development of ideas? Are there lots of words but no real substance? Have you used convoluted sentences? Was your voice lost in the writing? Why didn't it come through?

Do you remember the day you wrote this? What do you think prevented the writing from flowing smoothly? Were you somehow putting up obstacles for yourself? What can you do if this happens again?

5. Voice in writing is one of the hardest elements to define. If necessary review Module 1, Section 3: Activity 3 – “Finding Your Voice.”

Section 1: Activity 3

1. Answers will be personal. What did you choose? A trashy novel, perhaps? Or maybe something serious and introspective like the *Bible* or the *Koran*? Would you select a combination of genres like a book of poetry, a play, some short stories, a novel, and maybe some nonfiction?
2. Were you surprised to note changes, or are your tastes unchanged? If there's a change, were you able to explain why?
3. Your story choices will determine your answers here. Writing a brief but comprehensive plot summary isn't as easy as it might seem. Here's a sample for the story “Penny in the Dust”:

While playing, Peter loses a precious penny that his remote and taciturn father had given him as a present, and he hides in shame. Peter had imagined that the penny would give the hard-working father everything he needed and thus bring the two close together. The father's discovery of the boy's despair and its cause gives the two a deep and loving understanding that the father carries to his death, along with the penny carried for years in his breast pocket.

4. Ask friends who share the same reading tastes for their opinions. Read book reviews, available in most major magazines and newspapers. Check the weekly bestseller list, usually published in major newspapers. New titles are also often prominently displayed in libraries. Discuss your reading tastes and preferences with a librarian and ask for recommendations. Keep track of books and authors you enjoy so you can seek out more of their works. Visit used bookstores to swap paperbacks and ask for recommendations. Can you think of more ways?

5. Following are listed some reading strategies that this course has introduced:

Prereading
<ul style="list-style-type: none">• Set a purpose for reading.• Survey (skim, use headings, the title, and visual cues) to predict content.• Ask yourself questions about the content.• Refresh related background knowledge and experiences.
Reading
<ul style="list-style-type: none">• Confirm predictions• Mentally picture images.• Adjust reading speed to be appropriate to purpose and content.• Monitor comprehension of main ideas; adjust reading if in difficulty.
Postreading
<ul style="list-style-type: none">• Respond in writing.• Share and compare your meaning with others.• Ask questions like why? who? what? where? when? what next? what if . . .?• Reread and check responses.• Extend response through creative writing, drawing, more reading, discussing.

6. a. to g. All of these questions are simply springboards to finding your own way of understanding and appreciating the story. Your responses to these prompts may be different from other people's because your values and attitudes will affect the way you see the characters, especially Karen. If you have basic questions about the meaning of the story, you can talk these over with other people (but remember: **nobody** necessarily has the "right" answer, not even the teacher!) If you're on your own, answer your own questions by going back to the details of the story. For instance, one student asked this question:

"Why is the story called "The Carved Table"? And what does the table have to do with Karen and her position in the family?"

To explore possible answers, the student first looked carefully at every description of the carved table that occurs in the story and noted how Karen touched or thought about the table. He tried to picture the carved table. The ideas that came to Karen immediately after she thought about the table also seemed to be important. Then the student looked at other descriptions in the story – of characters for instance – to see if the kinds of things said about the table are linked with anything else. He tried to connect the table and the idea in the question. Finally he thought about all the meanings that he associates with tables: families gathered around tables, what scallops remind him of, and how this carved table might somehow represent the family.

7. People's responses to anything they read, view, or listen to are affected by their culture, religious background, previous reading experiences, opinions, background knowledge, experiences with people, personal maturity, and even their current mood and priorities. Sometimes people's responses to literature get muddied because they don't attend to the details given in the text, or they make inferences and judgements not supported by the text. For instance, it would be wrong to infer from "The Carved Table" that Karen's second husband runs banking scams, or that she killed her first husband. These are interesting ideas, but no details in the story substantiate such suggestions.
8.
 - a. To be critical in this context means to analyse and even evaluate the piece. A reader may have to step back a little from the literature and adopt a more distanced stance – the way doctors have to step outside their personal feelings and attitudes for a patient in order to make a medical judgment.
 - b. In responding critically to literature, readers may examine any of the following elements and the relationships between them:
 - structure
 - theme
 - point of view
 - language
 - symbols
 - setting and mood
 - characterization
 - rhythm
 - conflict
 - things that change
 - images
 - use of irony

9. a. Everyone responds differently to things viewed, read, or heard. People's first reactions to a piece are most often emotional; they get involved in it (most authors hope they do, anyway) and they may react on a purely personal level. When you see a movie with friends and are talking about it afterwards, what things do people comment about first? Probably you hear comments like the following ones:

- "Wasn't that part great when . . . ?"
- "But why did she . . . ?"
- "The ending was really dumb."
- "Do you think he should have . . . ?"
- "That effect was awesome when . . . ?"
- "I really liked the character . . . ?"
- "I didn't get why _____ was so important."
- "I don't like what it implied about . . . ?"

- b. Notice how, although these typical responses are largely personal, they do approach a critical understanding of the movie. Elements of the movie's craft are brought into the discussion – the use of symbols, characters, structure, theme, and even visual composition. If the people commenting continued their discussion and it became a comprehensive critical analysis of the movie, their personal feelings, attitudes, and meanings would continue to affect the inferences and conclusions they draw as critics.

Section 1: Activity 4

1. Answers will vary. Many people share a tendency to interrupt by either finishing off other people's thoughts for them or wanting to get onto their own ideas before hearing out the other person. Some people admit to continuing with their own work while someone is trying to speak to them, writing while on the phone, and so on. Others admit that they'll tune out a speaker if they decide in just the first few seconds that the message is not interesting or relevant to them.
2. During phone conversations the fifth technique obviously wouldn't apply. Some speakers inconsiderately interrupt others who are engaged in an important task. This means that in the workplace and other task-oriented environments, there are times when listening to such speakers is inappropriate – especially when the speaker doesn't have a particular message but rather just wants to pass the time talking with someone. Several of the techniques must be modified in order to gently but firmly discourage such a speaker.
3. Common listening barriers include the following:
 - **Preconceived notions:** Listeners have already made judgements about the person speaking or what that person's saying thus full attention is not paid to the speaker.
 - **Haste:** Listeners don't want to take time out to stop, block out distractions, focus their thinking, and enter the speaker's world.
 - **Personal agenda:** Listeners are too wrapped up in their own tasks and thoughts to concentrate on a speaker's message or they are too restricted by their own ideas to be open to others' points of view.

4. a. The main work-related tasks Dan wants you to have finished by closing time Saturday, are as follows:
- Make four signs that say “SIDEWALK SALE – up to 40% off”
 - Locate the new shipment of compact discs in the back storeroom, put prices on them, and display them in the store.
 - Set up a sidewalk display and stay outside with it.
 - Check to see which of the part-time staff are scheduled to come in Saturday.
 - Straighten up the audiotape shelves.
 - Locate promotional posters in the back storeroom and put them up in the store.
 - Wear an appropriate Hawaiian costume.
- b. Of these tasks, the top priorities for Dan seem to be making the signs, pricing and displaying the CDs, and staying outside with the display.
- c. Important pieces of information include these:
- A sidewalk sale with a Hawaiian theme is running on Saturday.
 - Shoplifting will probably be a big problem during the Saturday sidewalk sale; you need to stay outside with the table of merchandise at all times.
 - Laura is probably in a bad mood and may come by the store.
5. a. Prelistening strategies might include the following ideas:
- Take time to turn off all the thoughts flowing through your brain.
 - Focus totally on the speaker himself.
 - Establish a context; imagine the store, its merchandise, the weekend, Dan, himself.
 - Predict what sort of things might be included in the message.
 - Most importantly, set yourself a **purpose** for listening.

b. Strategies to use while listening might include the following:

- Block out distractions. Eyes, especially, have a tendency to wander and your thoughts wander with them.
- Concentrate on the speaker's voice.
- Form a mental picture of what you're hearing.
- Focus your thinking speed (which normally races ahead of the speaker's voice) in order to note key ideas.
- Mentally ask questions and outline points.
- Jot down notes as you listen, but use quick shorthand to keep up with speaker.
- Note any key points you missed during the first listening.

c. Strategies you might use when you're finished listening might include these:

- Mentally review the main points.
 - Ask the speaker for clarification of any ideas you didn't understand or points you missed hearing the first time (or rewind the tape and listen again to certain passages).
 - Assemble your notes by writing down the main points of the speaker's message in a logical format that can be referred to later.
6. How did you feel speaking off the cuff? Were you relaxed? Did your ideas flow, or did you seize up? Speaking is something you get better at the more you do it, but it can be difficult when you're not used to it.
 7. Answers will vary. To prepare this tape you might wish to review Module 2, Section 3: Activity 5 where the steps for preparing an oral interpretation of a poem are explained. In summary, spend time first reading silently to understand the poem, locate subtle changes and nuances, and identify the mood, theme, key lines and words you wish to emphasize in a particular way. Then plan the voice tone, volume, and pitch you wish to use in each section of the poem. You might want to pencil these directly onto your copy of the poem. Then underline words requiring emphasis and places where you will pause, raise your voice, lower it, speed up, slow down, and so on. Practise your piece aloud several times until you've mastered the entire oral interpretation. Then you can record it.
 8. Elements of oral interpretation that you should keep in mind for your poetic reading are contained in the preceding answer. The whole idea is to shape the sound of your voice so it best expresses the meanings you've discovered in the poem's words. Your interpretation will be unique.

Section 1: Activity 5

1. a. Trish seemed to be the group leader.
 - b. She initiated the task, kept pulling the group back to the main topic when their discussion wandered, and also contributed some serious ideas. She kept the group informed of the amount of time remaining and also made them aware of the need for a written statement of the group's findings. She organized them to summarize and present their main points. Did you find other effective things she did?
2. Garson tried to build on some of Trish's ideas. Even Slavka, once she stopped throwing in distracting one-liners to draw laughs, began to advance ideas by building on the ideas of others. Members were generally careful to disagree in an agreeable manner, and the only insult during the conversation was tossed out by Slavka who, after being reprimanded by the group, apologized. Members generally cooperated with one another; each participated enthusiastically, encouraged others to contribute, and built consensus even when two members were in conflict. Even when the discussion seemed to get off topic, it eventually led them to new and valuable ideas. Group members thought aloud – first-draft thinking – and thus discovered new directions for the discussion. Did you notice other things they did to enhance the group work?
3. A few times the group got offtrack with jokes or talk leading away from the main topic of the discussion. They had a tendency to interrupt one another, although this is a natural element that usually occurs in group conversation. Anything else?
4. The discussion was slow in starting so members might have considered coming to the discussion prepared and ready to contribute ideas. A person could have been appointed at the beginning of the discussion to record it – in writing or on tape so that the free-flowing ideas could be noted and later reviewed. Their talk seemed unfocused. Mid-point summaries in their discussion would have helped this by identifying the main ideas uncovered so far which the group could then have built on. When they finally began their summary at the end, they hardly had enough time left to recall and organize their main points. As they talked through their summary, they actually began to uncover some of the best insights of the whole discussion. However, they ran out of time before they could pursue what might have been an excellent exchange of ideas.

Section 1: Activity 6

1. In your response to this photograph, did you consider any of the following questions?
 - What is going on in the picture? Establish a context and meaning.
 - What is the most important or interesting element in this photograph for you? Examine the focal subject, the framing, and the arrangement of elements.
 - What details seem especially significant to you?
 - From what angle is the picture taken? How does this angle affect the viewer?
 - What mood is created by this picture for you? How is the mood created? Examine lighting, texture, arrangement.
 - Can any elements in the picture be interpreted as symbolic?
 - What lines are created in the picture? How are these lines used to develop mood?
2. Answers will vary a great deal, depending on the TV show you picked for this exercise. Following is a sample answer based on one episode of the TV show, *Coach*, a half-hour situation comedy. The show features a comically overbearing and selfish football coach in a small college who is divorced and dating a chic newscaster, Christine. He has an adult daughter who is married to a poet.
 - a. Coach is a stereotypical macho male – blustery, short-sighted, self-centred, childish about having his own needs met, and derisive of what he sees as male weakness. The son-in-law is a complete contrast; set up in the show as a ridiculous figure, he is sickly, sensitive, emotional. Christine, although independent and assertive, is a superwoman; she must mother everyone, especially Coach. All characters are white, handsome, trim, upper-middle-class people.
 - b. (1) None of the groups mentioned are represented in this episode.
(2) The portrayal of these groups isn't positive or negative because they simply aren't depicted at all – they are invisible.
 - c. In this episode, Coach takes his daughter and son-in-law on a ski holiday along with Christine. Everything goes wrong; his son-in-law is suffering loudly from a miserable cold, can't sleep in the loft cots because of his fear of heights, and locks Coach outside the chalet in the outdoor hot tub. Eventually the ever-nurturing Christine soothes Coach, mediates the family conflict, and the holiday ends in a group bear hug.
 - d. The theme appears to be a simple moral: Work hard to build rapport among your family. Overlook people's weaknesses. Forgive and be happy.

- e. The following typical script devices appear:
- a misunderstanding between characters
 - a love interest
 - a scatterbrained or foolish character who generates comedy
 - an exotic setting
 - a laugh track
 - a character who undergoes a change of heart
 - a saviour figure who heroically saves the day
 - a happy ending
 - a moral
- f. (1) Products that were advertised during the show included trucks, cars, and cough syrup which incidentally had a commercial that featured an all-male cast.
(2) These products reinforce the male-oriented cast and the target audience which is most likely male.
3. Answers will vary. The following is an example based on the sample show being analysed.
- a. The plot rates 5 for humour – everyone can identify with a ‘holiday from hell’. However, the stereotypical family conflict involving something stupid done by one person to another is highly unoriginal.
 - b. The macho male is celebrated; he is, after all, the hero. The weak male is the comic idiot. The superwoman stereotype (woman with career, home, family, beauty, brains, and so on) is replacing the housewife image on many sitcoms these days, and Christine is it.
 - c. This show has a very one-sided presentation of humanity. Probably less than 10 percent of North Americans look like this, act like this, have this kind of disposable income or related troubles.
 - d. Family, recreation, freedom, and open, honest interpersonal communication are the values that underlie the show.
 - e. The target audience is probably middle-class people, especially males, in the thirty-to-forty-year-old range, probably without young children.
 - f. The show’s purpose is purely entertainment. It helps viewers forgive the childish nature they sense inside themselves.
4. Viewing is important for writing. One must be an astute observer to offer effective written descriptions, for instance. Writers often speak of the need for a heightened sense of awareness of the world around them, which they capture in their characters and settings. The reader decodes the writer’s story by imagining – or viewing in his or her mind – the characters and setting.

Section 1: Follow-up Activities

Extra Help

1. Because your language processes are likely different from everyone else's, your chart will be unique. If you think your skills in these areas could be improved by looking at suggested activities for before, during, and after writing, reading, speaking, listening, and viewing, consult previous answers in this Appendix. For instance, Activity 1, Question 3 describes a possible writing process that can be applied to preparing an oral presentation or speech. Activity 3, Question 5 outlines a sample reading process that can be applied to listening and viewing. You may find them helpful to read over.
2. Reading strategies vary for the type of material you read and your purpose. Here are some techniques you've encountered in this course:

Techniques for reading nonfiction articles, texts, and other informative materials:

- Know your reading purpose.
- Preview the material before starting: examine headlines, pictures, subheadings, and charts. Note the sections into which the material is divided. Decide the general points addressed. Read the opening and closing paragraphs to identify the main focus of the piece. Note any questions you wonder about while previewing.
- As you read, try to imagine the writer actually talking to you. Mentally picture everything described.
- As you begin each subsection, keep in mind its overall focus, and try to relate each paragraph to that focus.
- If you meet words you don't understand, force yourself to go on and try to figure out the overall meaning of the sentence or paragraph. Don't get hung up on individual words.
- Mentally note any questions that occur to you as you read.
- If a section is a total blur, go back and reread it. First determine what it's all about; then predict what important points it might explain or how it might fit into the overall article; then try reading it again.
- After reading, write down the main points. Look over the questions you wrote and mentally answer them using the information you gained from the article. Compare your understanding of the article with other peoples' ideas.

Techniques for fictional stories, novels, and poetry (reading for enjoyment):

- Spend time previewing the story before starting: skim it, examine the title, read the first paragraph.
- Try to predict what kind of story it is, who the main characters are, who is narrating, and what might happen.
- From the moment you begin reading, start building a picture in your mind of the scene or person presented in the opening paragraph. Each detail should add to your mental picture, forcing you to visualize the image described in the writer's words. Concentrate on hearing the characters' voices in your head. If it helps, decide early which actors you would cast as these characters; then picture and mentally hear these actors play out the story in your mind. When a part of the setting is described, slow down and work at creating the vision for yourself. Pretend you're there, watching, hearing, smelling, and feeling the place presented by the author.
- Find a comfortable reading pace that allows you to enjoy the unfolding of the events and characters. Don't hurry yourself unless your reading is so slow that you're losing the sense of the story.
- Don't get hung up on unfamiliar words. Unless they are absolutely crucial to the meaning, skip them and concentrate on the overall story.
- Keep predicting what you think will happen next, confirming your predictions as you go. Be attentive to every clue dropped by the author.
- After reading, reflect on the story. Think, talk, or write through your initial responses, conclusions, and meanings. Ask "why" questions to take you further into the story's theme, symbols, and connections with other stories. Compare your meanings with other people's and explore the new ideas you get from talking with these same people.

Enrichment

1. Make sure you ask your interviewees the same questions. Sometimes participants are more open and honest if you get them talking generally about reading and books, then slip the questions you really want to know into the conversation. This is better than firing off the questions one by one, which may just produce superficial responses. Review the interviewing techniques that you learned in Module 2, Section 4. Some questions you might consider asking people for your survey are listed here:
 - How many books do you usually read in a month?
 - What are the best books you've read in the past year?
 - What do you hope to get out of a book?
 - What books didn't you enjoy reading in the past year? Why?
 - How have your reading habits and tastes changed in the past five years?

2. Here are two responses written by adult students:

Natasha: When Natasha walks into the room, she appears tense. Though smiling, her mouth is fixed, the muscles tight around her lips. She stops and looks about for a moment, clutching her drink with both hands so as to appear occupied. Her eyes are overly vivacious, open wide in a way that she never opens them when we two talk alone. I want to shout at her, “Relax, Natasha, relax!” Someone says hello to her and she immediately walks over, a little too eagerly, although she tries to saunter, still clutching her drink in front of her. She begins to nod and smile excitedly as if she is highly entertained by the remarks of her companion, the wide frozen smile still on her face, her elbows tight at her sides, her drink close to her mouth.

Saul: Saul is coming in now, late as usual. Looking a bit like an unmade bed, his brown eyes warm and inviting, he holds up a hand in greeting. I wave back and beckon him over. His whole body swings as he walks; his big hands are in his pockets to keep from hitting people as he strides by, almost loping along on elastic legs. It must be his years in basketball that produced that long-legged bounce. A little flab around his waist is hidden under the baggy sweater. As he moves through the crowd, his face breaks ear to ear with the sloppy, crooked grin of a thoroughly pleased golden retriever. He’s got a touch for everyone, extending a big hand, an arm on the shoulder, a slap on the back.

Section 2: Activity 1

1. There are many sources that you can consult for advice and information on the five developmental language skills. Here are a few ideas:

Writing: Your writer’s handbook is an excellent resource for solving problems ranging from generating and planning ideas for writing; developing and organizing these ideas; revising for coherence, clarity and unity; and editing punctuation, grammar, usage, and spelling. Other excellent resources for developing writers are available from high schools or from the Learning Resources Distributing Centre in Edmonton. Three other books on writing that many writers recommend are listed here. You might check for them in your library or order them from a bookstore.

- Goldberg, Natalie. *Writing Down the Bones: Freeing the Writer Within*. Boston and London: Shambhala Publications, 1986. (It’s also available on audiotape from Shambhala Lion Editions.)
- Elbow, Peter. *Writing with Power: Techniques for Mastering the Writing Process*. New York: Oxford University Press, 1981.
- Rico, Gabriele Lusser. *Writing the Natural Way: A Course in Enhancing Creativity and Writing Confidence*. Los Angeles: J.P. Tarcher, Inc. Distributed by St. Martin’s Press, New York, 1983.

Ultimately the only way to get more comfortable with writing is to write, and the best way to improve writing skills is to revise and rewrite. The best sources of help are the honest responses to your writing that you can ask for from a variety of people: teachers, relatives, family, friends, or other students.

Reading: An excellent source for improving reading strategies is the text *Reading for Life* available from many high schools.

Speaking/Listening: The text *Speak for Yourself*, is available from many high schools or from the Learning Resources Distributing Centre.

Viewing: Two texts – *Media Images and Issues* and *Mass Media and Popular Culture* – are available from many high schools or from the Learning Resources Distributing Centre.

2. The glossary appearing in the Appendix of Module 8 contains all the literary terms for which you'll be responsible, complete with definitions. Your text *Inside Stories I* also contains a detailed glossary at the back providing explanations of some of these concepts. Two other resources used by many teachers when teaching literary concepts are listed here. Check for them at your library or order them from a bookstore).
 - Hills, Rust. *Writing in General and the Short Story in Particular*. (Revised Edition) Boston: Houghton Mifflin, 1987.
 - Roberts, Edgar V. *Writing Themes About Literature (Sixth Edition)*. Englewood Cliffs, New Jersey: Prentice Hall, 1988.

Section 2: Activity 2

1. The dramas that you studied in Module 7 (*Romeo and Juliet*, and either *Arms and the Man* or *The Barretts of Wimpole Street*) all focused on love. *The Barretts of Wimpole Street* and *Romeo and Juliet* explored a strained love between parent and offspring that is echoed in the poem “Those Winter Sundays.” The separation of lovers in “The Taxi” and the desperate longing expressed by the speaker of that poem may remind you of *Romeo and Juliet*. Do these poems shed any light on the feelings of the characters in the play?

2. Your answer will depend on the poems you chose as well as the modern drama you read. Here are some ideas:

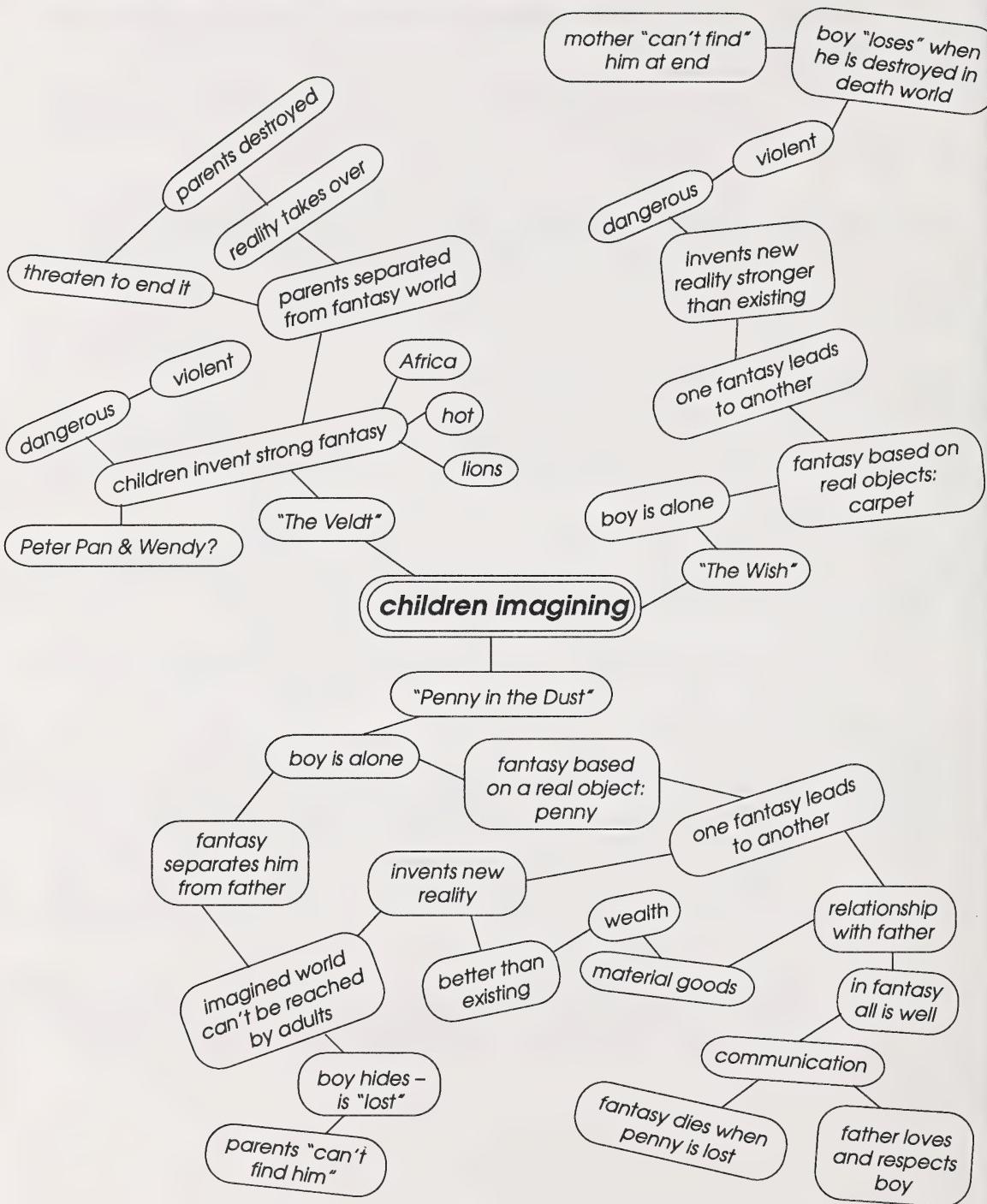
- “Love Is Not All” concludes that pain and death might be preferable to losing love, which may help explain the lovers’ suicides at the thought of living without each other in *Romeo and Juliet*.
- “Shall I Compare Thee To a Summer’s Day?” implies that both love and love poems can resist the “rough winds” of time and age. This poem might remind you of Elizabeth Barrett, who believes she will soon be “Time’s victim” – old and sick – until she finds love with Robert Browning in *The Barretts of Wimpole Street*.
- “She Walks in Beauty,” with its emphasis on worshipping the physical aspects of a lover, echoes the love poetry Romeo offers Juliet, who, like the woman in the poem, also has “a heart whose love is innocent.”
- You might think again of Elizabeth Barrett when you read “Psyche with the Candle,” for Elizabeth, too, tries to keep love in a closed fist until the day she looks at it, which also is the day she takes leave of her home like a bird “singing in fervor of sun and in song vanish.”
- The mournful “Annabel Lee” blames heaven, or fate, for her death, echoing the references to Romeo and Juliet as the “star-cross’d lovers,” who, like Annabel Lee and her lover, were two souls joined in death.

These ideas are just openers designed to help you begin finding comparisons. What other connections can you make?

3. Answers will vary. One student wrote this:

Proud people appear in several of these stories. Al Condraj hates the two men who catch him thieving, then refuses to take money for his day’s work because of pride. But how is Al’s pride related to his mistake? This idea is connected to the guy in “The Sea Devil” who in a way is proud of fishing, all alone, “master of the sea.” Pride also plays a part in “The Friday Everything Changed.” The girls are proud and want to be independent; they stand up to the boys and they win. And pride certainly is a big part of “The Interlopers.” It was pig-headed pride that kept the two men and their families and allies foolishly feuding for all those years.

Another student chose to cluster her ideas. After she pondered the list of stories, she used the words “*children imagining*” as her seed word and then rapidly wrote down all the ideas connected to this topic that emerge in certain stories. The following chart is the result:



4. Because this is such a personal, freewheeling kind of exercise, your answer will be unique. Here's what one student came up with for one thematic connection:

In "The Interlopers" and "The Sea Devil" fools are proud enough to believe they're invulnerable and that their petty egos matter most so are blind to the danger posed by the situation they find themselves in. They come to understand the power of nature, and their own weakness as humans in the face of natural forces. They are destroyed (or almost destroyed) by nature, and because of this learn respect (or humility) but not until it's too late or almost too late. Human pride is dwarfed and even made ridiculous by nature.

5. Again, your connections between stories and these topics will be unique. A few samples are provided here to help get you thinking of other more interesting connections.
- Strange Occurrences:** "The Veldt" or "The Witch" could be compared. So could "The Interlopers" or even "The Sea Devil." What is the mystery or bizarre event in each one? How is it handled by different characters? What reactions are provoked?
 - Those Who Hurt Others:** Characters suffer and inflict pain in "The Friday Everything Changed", "The Parsley Garden," and "The Interlopers". What causes the suffering? How do the characters suffer? What motivates those who hurt them?
 - Fear and Courage:** Stories that might share this topic include "The Sea Devil" (examine the changes in the man caused by his fear), "The Friday Everything Changed" (look at how the girls' fear turns to courage), "The Parsley Garden" (how does Al learn courage? How does it change his self-concept?) and "The Wish" (think over the little boy's fear and courage in an imaginary world).
 - Victims:** See suggestions for the topic Those Who Hurt Others.
 - Maturation:** Characters who grow up or undergo some important learning experience include the man in "The Sea Devil," Al in "The Parsley Garden," Peter in "Penny in the Dust," and perhaps the children in "A Way Out of the Forest" – although the reader never actually finds out.

Section 2: Activity 3

1. Most writers and critics disagree on the definitions of these genres, and most definitions are incomplete. There are no hard-and-fast definitions that you should memorize. Here are a few ideas to get you thinking about the differences between these forms:

Poetry: highly compressed groups of words that reflect images, evoke moods, echo sounds and rhythms, and suggest symbols, while presenting meanings as diverse as the readers themselves

Short Story: a brief narrative in prose fiction with one main character, limited settings, and usually only one plot

Documentary: a nonfictional examination of an incident, person, or issue usually on film which often uses interviews, dramatized scenes based on fact, real film coverage of people and events, and voice-over narration

Drama: usually a fictional story presented by actors through action and dialogue, on a stage, sometimes with costumes, props, and scenery

Novel: usually a lengthy piece of prose narration that is fictional and often features several main characters, more than one plot, and sometimes many settings.

Essay: a piece of short nonfictional writing which argues a point of view, relates an actual incident, analyses an issue, and so on, usually in a personal way

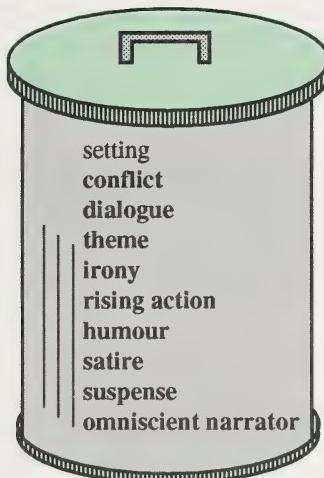
Biography/Autobiography: the nonfictional story of a person's life and character as written by another person (biography) or by that person (autobiography)

2. a. Beware the subheading featured on many feature films “based on a true story.” Sometimes only the idea is borrowed from a true story. A viewer is then hard-pressed to decide just how much of the movie is fiction and how much is nonfiction. The important thing to recognize is that just because a film claims to be based on a true story, it doesn’t mean you can accept its entire presentation as a true or even partially true interpretation of the facts.
b. Such a novel is often categorized as a “historical novel.” There are examples, however, of trashy best-selling historical novels that contain very few accurate historical references. As long as the plot and characters are invented (even if they are based on real people – many imaginary characters are!), the work is fiction.
c. Such biographies must be read with the same critical eye one uses with sensational tabloid newspapers. Assumptions and interpretations can be loosely made by a biographer based on unverified opinions, coincidences, or quotes taken out of context. Be wary of such biographies, and ask yourself if such a work is unauthorized because the biographer’s subject is truly being revealed much to his or her discomfort or is the biographer simply trying to make a quick fortune by muckraking?

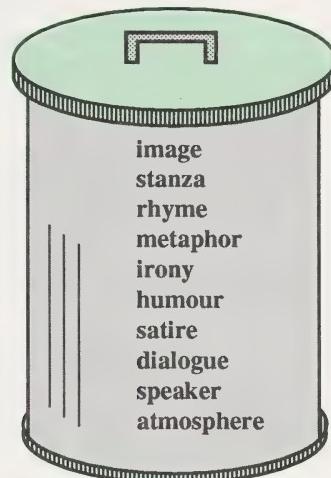
Section 2: Follow-up Activities

Extra Help

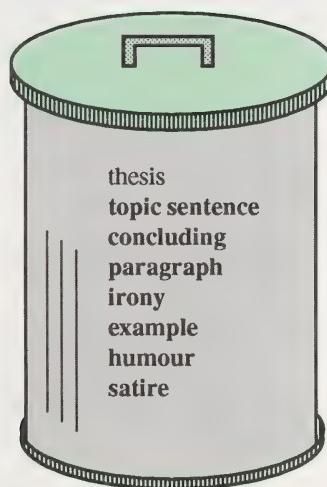
1.



STORY



POETRY



ESSAY

2. a. Many answers are possible. Here are some ideas to start you off:

- One strong risk-taker must defy the status quo (in this case it's Alma Niles) to initiate the change.
- For the change to be successful, others must support it. (The girls support her bid for change and their strength grows with their new unity. The boys are then unsuccessful in breaking down the girls' resolution.)
- People resist change because it usually means they must give up something or compromise. (The boys resist and dislike the very idea of change; it means giving up their status and the special privileges that come with it. Miss Ralston enforces the change and proves the girls worthy of sharing in the boys' status and privilege by hitting a home run on the ball diamond.)

b. Many answers are possible. Here are some ideas to start you off:

- Bob Dylan implies that change is inevitable and people must accept it or they'll "sink like a stone."
- People's status changes quickly; today's loser may be tomorrow's winner, so nothing can be counted on.
- Guardians of the status quo, politicians and the parent generation cannot block change or conquer it by criticizing those who follow change. If they do so, they will be hurt.

What other ideas did you find?

c. Again, your ideas here will be unique. Here are some possibilities:

- Both story and poem imply that people who benefit from the status quo resist change and that resisters inevitably are hurt.
- Change can upset the order of things so that norms and labels on people must be rearranged.

What other similarities did you find?

d. Your answer here will depend completely on the poem you have chosen. If you couldn't find a suitable poem, check "Cats in the Cradle" by Harry and Sandy Chapin, page 52, or "The Circle Game" by Joni Mitchell, page 107. These poems both deal with change.

Enrichment

1. In your lesson, did you include the following elements?
 - a clear introduction, giving your listeners an overview of what you will explain
 - information broken down into manageable chunks, each chunk ideally organized as follows:
 - point: an explanation of the first idea or point
 - example: an illustration of the point with at least one example
 - point: a restatement of the point in different words
 - an invitation to your listeners to participate in your lesson – this can be done by asking them questions
 - a conclusion to your lesson with a clear summary of the ideas you covered

2. Here are some sample entries you might have in your chart:

Title (plus genre and source)	Dominant Topic	Related Pieces (plus genre and source)
“Penny in the Dust” (story – <i>Inside Stories I</i>)	maturity and insight gained by a child through a key incident	<i>To Kill a Mockingbird</i> (novel) “The Parsley Garden” (short story – <i>Inside Stories I</i>)
“The Friday Everything Changed” (story – <i>Inside Stories I</i>)	challenging the standard beliefs and practices of a community	<i>Animal Farm</i> (novel) <i>To Kill a Mockingbird</i> (novel)
The Barretts of Wimpole Street (modern drama – <i>On Stage I</i>)	romantic love opposed by parents	<i>Romeo and Juliet</i> (Shakespearean drama)

Section 3: Activity 1

1. Answers will vary. Go on to read the sample questions answered in the section. Some of them may be ones that you have.
2. Answers will be personal. What did you learn about your test-taking skills? If you answered *yes* to most of these questions you should take a hard look at your test-taking skills. Pay special attention to the pointers in the rest of Section 3.
3. a. Here are some strategies that you might try using when preparing for an exam:
 - Decide first how much time you realistically can allot for study/review purposes. The best plan is to space the study time over a period of one to three weeks rather than cramming it all into a couple of days.
 - Spread out your study time in brief chunks. Try to make it no longer than two hours in a session with a ten minute break after each hour, preferably giving yourself a day's break in between each study session.
 - Plan a place for your study that allows complete concentration without interruption.
 - Work out your study schedule ahead of time, and make all necessary arrangements to integrate the study periods into your life. This minimizes last-minute motivation problems, which are common for those who grab a few minutes here and there to study, and helps you actually look forward to your study session as something that's an established part of your life.
 - Decide what you'll accomplish in each study session.
- b. Here's a suggested study plan. It could easily fit into the week before the exam if you plan to study English every night. Otherwise you might extend it over two or three weeks. Yours may vary somewhat.

Session One (two hours): Survey the material. Decide what literary concepts you need to relearn and which ones you need to review. List the course literature you'll review, and decide which pieces you need to spend the most time on.

Session Two (two hours): Review selected stories and related notes. Chart thematic connections.

Session Three (two hours): Review the novel and related notes. Connect themes to the stories. Predict possible thesis statements that you might be asked for the essay question.

Session Four (two and a half hours): Try some sample exam questions. Treat them like a real test – don’t use notes or texts, do your best, write out answers fully, and observe time limits. Afterwards, review any trouble spots.

Session Five (two hours): Review selected literary concepts, filling in the gaps of the knowledge that you discovered by writing the sample exam in Session Four. This will build your confidence.

Session Six (one to two hours): Do a final quick review. This should take you up to one or two nights before the exam.

4. Obviously everyone’s feelings about and experiences of taking tests will differ. The important thing is always to try and spend a few moments after an exam reflecting on the experience. Assess your stress level, trying to determine what was it that caused the most stress. Pinpoint, if you can, the times when you really began to feel relaxed and expansive, and simply allowed your ideas to flow onto the page without anxiety. Some people report that they’re able to relax to the point where they produce answers that they didn’t realize they knew. If you have been fortunate enough to experience this, try to recall what pre-exam preparations you made or what mindset you had that may have helped you get into this state of relaxed but heightened awareness.
5. Borrow and try out any test-taking strategies you can learn from others! Some students have reported that the following strategies help them perform better during tests:
 - Get plenty of rest the night before.
 - Avoid stimulants and tranquilizers, including excessive amounts of coffee.
 - Don’t drink or eat too much before the exam.
 - Get to the exam site early so you aren’t rushed.
 - Decide ahead of time what spot in the exam room you will feel most comfortable in, and, if you can, select that spot.
 - Don’t talk too much to others just before the exam; their comments can confuse you and sometimes even shatter your self-confidence.
 - Spend the first few minutes reading over the exam and establishing your time limits.
 - Start with the easiest question.

Can you think of other strategies?

6. The total exam time is 150 minutes. The following timelines are suggestions only: Plan to spend forty-five minutes on Part A which is 30 percent of the total exam time, thirty minutes on Part B, or 20 percent of the total exam time, fifteen minutes on Part C, 10 percent of the total exam time, and sixty minutes on Part D, 40 percent of the total exam time. If you want, you can compress this slightly to ensure that you have time to go over the exam when you finish.

Section 3: Activity 2

1. Your written answer could briefly describe the scientist's apparent experiments with rat intelligence. You might speculate on reasons why the experiments are being conducted in such a secluded, isolated spot. You also should theorize about the circumstances leading to the dismissal of Tayloe, who apparently was the other scientist working with the narrator. You might point out clues in the story that show that Barney himself might have staged the poisoning attempt to hasten Tayloe's departure.
2. To answer this question, you need to understand the concept of foreshadowing; it consists of subtle hints presented in literature to give readers or viewers an idea of what will happen. You also need to have figured out the ending of "Barney" to answer this question; that is, the rat probably gnawed through the rope down the well, thus ensuring the scientist's death and then finished the journal himself. Barney's ultimate plan appears to be to spread his intelligence to other rats; hence his request for female rats.

You might believe that the clues leading to this conclusion include these:

- Barney's successful framing of the unfortunate Tayloe, who seems to have figured out the rat's maliciousness
- Barney's capture of the important key, and his throwing it into the well as a means of luring the scientist into its depths
- Barney's huge interest in books which explains how he learned to use language
- Barney's attempt to chew through the rope from which the scientist was hanging
- the reference to the descent into the well as a life-threatening endeavour for the scientist when he says that Barney "may even have saved my life" by warning him about the fraying rope.

Did you think of any others? Be sure when you present these examples that you don't begin telling the plot. Keep your descriptions of the examples short, and focus on how each one foreshadows the ending.

3. Note that you are to choose only **one** character – the scientist or Barney – to write about. Choose the one you feel you know the most about, since it makes no difference to the examiner which character you write about.

In a character sketch you don't need to spend time describing physical appearance of the character. Instead, focus on personality traits, giving brief examples from the story to substantiate your conclusions. All English 10 exam answers should be written in complete sentences and paragraphs, but the sample ideas listed here are shown in a chart to make it easier for you to read at a glance some suggested character traits that might be included in your paragraph answer:

Scientist (or Narrator)

- is a loner (he works alone on an island)
- lives for his work (he makes reference to his “monastic life” and wanting “complete freedom” to carry on his work)
- is not too practical (shown by the fact that he has only one key for the important vault!?)
- is single-minded or egotistical (he refuses to listen to Tayloe’s warnings about Barney or suggestions of guinea pigs; he believes Tayloe is not as intelligent as himself)
- is gullible, not especially clever, or perhaps too focused on one thing to be aware of things going on (he believes Tayloe tried to poison Barney despite the clumsiness of the evidence; he doesn’t seem to realize just how intelligent Barney has become; he believes Barney tried to warn him about the rope breaking)
- likes Barney a lot (he gives the rat complete freedom; he thinks Tayloe was jealous of his affection for the Barney; he refuses to believe Barney capable of evil)

Barney

- is very intelligent (he has a “newly awakened intellectual curiosity”; he goes over the library books page by page; he makes the narrator worry that he’ll communicate his intelligence to other rats).
- hated, distrusted, or feared Tayloe (he had an antagonistic relationship with him; he also framed Tayloe to get rid of him)
- plans to communicate his intelligence to other rats (he asks in the last journal entry for female rats, probably to breed with them and produce more intelligent rats)
- is evil or perhaps just cold-blooded in his planning (he plots to get rid of the scientist by leaving him to die at the bottom of a well)

4. Answers will vary a great deal. Here is one sample student response to this question:

It's a terrible thing to underestimate a person's capabilities. I'll never forget the embarrassment I felt when I learned how much I had underestimated the intelligence of Ashley, a girl with cerebral palsy. Ashley began coming to our English class in September of this year, and we thought, oh great! Now the teacher is going to be forever helping this person and making us work with her when she can't understand anything anyway.

I mean, what's the use of putting people like that in with regular people? Ashley is confined to a wheelchair, and capable of only limited movement with one hand. She can't talk, but makes short sounds. She communicates through a machine on the front of her wheelchair, on which she slowly and painfully types each word she wants to say, letter by letter.

Someone said that Ashley really liked to read and I remember laughing a bit at the thought of that. One day I overheard a lady talking to Ashley, quite rapidly, and Ashley kind of made choking sounds whenever the lady stopped talking. I figured that maybe she was just trying to make Ashley feel part of things, whether or not she really understood anything. Then one day in class, the teacher asked us all to freewrite about a time in our lives when we were hurt by something that happened. Some people read theirs aloud. Ashley's assistant, who I guess was writing down whatever words Ashley typed on her machine, put up her hand to read it out. Oh god, I thought, here we go – what a way to embarrass the girl. But when she started reading, I just turned around in my chair and stared at Ashley. I wasn't the only one, either, because lots of kids had their mouths hanging open.

When the aide finished reading, no one said a word. We just looked at this girl in a wheelchair, her mind inside imprisoned by her physical limitations. All I could think of was how awful it must be to go through life with everyone underestimating you. Here is what Ashley had written: "I am only hurt when people think that because I look stupid, I can't think. But I have so much to say if only they will wait for me. The worst hurting is when they walk away."

5. Answers will vary because different people will choose different parts of the poem to write about. Here are two sample responses:

Sample A: The part I like the most in the poem "The Plowman" are the lines

Someday, someday, be sure,
I shall turn the furrow of all my hopes
But I shall not, doing it, look backward.

I think this is what many people hope for, including me. Like the plowman, I tend to keep "looking backwards" instead of forwards when I'm trying something new or going after a particular goal. I sometimes feel uncomfortable or pressured with the challenge of new things, or feel afraid, or I start second-guessing myself, wondering if I'm really doing the right thing. Sometimes I talk myself right out of following through on a plan of action just because I get scared and start "looking backward." This is exactly what happened to my dream of being a lifeguard. I was a great swimmer, and everyone encouraged me to upgrade my training and try out for the job. But the lessons were hard (and held at 6:30 a.m.) and I got discouraged. Instead of staying positive and looking ahead, I just decided what was the use? Someday I want to turn the plow of my hopes down the furrow that leads me to lifeguarding, and this time I won't give up.

Sample B: To me, the most meaningful lines in Knister's poem "The Plowman" are as follows:

And care not for the skies or upturned flowers,
And at the end of the field
Look backward
Ever with discontent.

These lines remind me of my father. He just kept on plowing through life, working every day and shutting himself up in his study every night after dinner. He never had time for fun; he never ever would do anything unless it was planned two weeks in advance; he was always impatient with people who made mistakes; and he always got upset if someone interrupted his precious schedule. I don't ever remember my father being terribly satisfied with what he accomplished at work or with us kids. He always demanded more, and we always wished he would lighten up and maybe look at the "skies and upturned flowers" for once. But just like that miserable plowman, my father followed his little furrow to the day he died.

6. Here is a sample response to the photograph:

I think the mood in this photograph is one of exuberance and love of life. The picture shows a child – a boy, I think – jumping for joy. The time is dusk; the sun is just going down.

The photographer has used a number of techniques to create this feeling of exuberance. Perhaps the most obvious of these is the low camera angle used. This creates the sensation that the child is larger than life. Judging from the height of his jump, I'd say he's using a trampoline, but we aren't shown this; the result is that the child appears suspended in the air above the earth, as though he's flying. His arms – spread wide open like wings – increase this effect.

Another technique which contributes to this effect is the placement of the boy right in the centre in the picture. This increases our impression of his importance. He's the only powerful vertical line in the photo and vertical lines generally create a feeling of strength and power.

The photographer's use of light is also important. The sun is setting behind the child to the left. The effect is that he's silhouetted against the sky. There's a slight edge of light around his dark outline, increasing our feeling that this boy is special. The effect gives him a glowing, magical nature.

Altogether I find this a powerful picture. Looking at it makes me feel happy and alive. The photographer has combined the elements and techniques I've outlined above to enhance the impact of the photograph.

7. Some literature in this course that may work as examples for this question are listed here:
- “**The Friday Everything Changed**”: Miss Ralston is forced to examine her practice of letting the boys always carry the water by an unexpected question which challenges this custom.
 - “**The Sea Devil**”: A frightening brush with death causes the protagonist to respect the power of nature and to realize his own limitations.
 - “**The Parsley Garden**”: Al must face his weakness and take responsibility for his own actions when he is caught shoplifting.
 - “**The Interlopers**”: Two men who are enemies have to re-examine their lifelong feud when a fallen tree traps them both in the forest.
 - “**To Kill a Mockingbird**”: Jem is forced to look closely at himself, his values and the world around him as he watches his father stand up for his beliefs through a crisis.

Can you find any other literature that are relevant to this question?

8. a. Any experiences you've had that caused you to take a good honest look at who you are and what your relationship is to the world will work as supporting evidence for this exam answer. Think of moments when you've had a sudden revelation perhaps caused by a question or comment from someone that hit home. Or perhaps you've lived through a crisis or tragedy that taught you a lot about yourself. Maybe you watched someone else survive an ordeal that made you look at your own qualities.
- b. Answers will, of course, vary. Did you have trouble expressing in words what you learned?
9. Many possibilities will work here. The best statements opening an exam composition are the ones that state a definite opinion in response to the actual question. The key question is “What causes people to look more closely at themselves and learn the truth?”

Here are some sample opening sentences for essay answers:

- Stressful, external events are what often cause people to look inside themselves.
- Many people develop a solid, safe image of themselves until someone else challenges that image directly.
- People never really learn the truth about themselves until their values are put to the test.

Can you think of other ways to start off your composition?

Section 3: Activity 3

Here is one student's list of personal goals for future skill development. Yours will likely vary.

Reading:

- Use skimming and scanning when appropriate.
- Use effective strategies to read complex material.

Writing:

- Use clear, functional prose for utilitarian writing.
- Write a convincing argument to support a clear position.

Listening:

- Use good listening techniques.
- Distinguish between fact and opinion in listening.

Speaking:

- Advance ideas in small groups; summarize main points.
- Express thoughts clearly in speech.

Viewing:

- Recognize effects of camera angles, framing, and other such techniques.
- Recognize the use of sound in film to create atmosphere and communicate content.

Section 3: Follow-up Activities

Extra Help

1. Here are some ideas for your answers. Naturally, other responses are possible.
 - a. The poet is like an acrobat because he or she takes a risk every time a poem is created. The poem might end up silly, rather than tense and suspenseful, just as an acrobat may fail to inspire fear and excitement in his or her audience. Both poet and acrobat rely on perfect balance to survive. The poet must balance images, symbols, sounds, and realism on the tightrope of truth. Just as the tightrope walker catches the trapeze artist who leaps off the swing into his arms, the poet that Ferlinghetti describes must catch Beauty, who may just as easily slip through his grasp.

- b. You may have chosen the comparison of the acrobat's ladder to the poet's ladder of "rime," or the acrobat's foot tricks with the poet's "bag" of poetic techniques that are not substantial enough to stand on their own. You may have referred to the poet's high wire of "truth" upon which he or she must carefully balance or the comparison of the poet to a trapeze artist trying to catch "beauty" when she leaps off her high swing. Any others?
- c. Answers will vary. Have you ever felt you were taking a risk when writing a poem? Have you ever felt that you were just shuffling through words and images and somehow missing the real truth? Have you ever felt you were trying to achieve a perfect balance? Have you ever felt like a "super realist"? Have you ever felt you were "risking absurdity" when writing a poem?
2. **Discuss:** Talk about an issue in writing; examine, analyse carefully, present considerations on both sides of the issue, and be sure to support everything you say with specific examples and illustrations.

Explain: Interpret and clarify something, stating the "how" and "why." Be clear and well organized, leaving out anything redundant. Be thorough.

List: Present a series of ideas as concisely as you can.

Outline: Describe the main points of something, leaving out minor details; be sure to present the information very systematically.

Describe: Use narrative, imagery, and other "showing" details to sketch or characterize something.

Compare /Contrast: Examine two or more things to find similarities. Differences can also be mentioned, although compare usually means to stress resemblances. If the question states contrast only, stress differences.

Trace: Describe the progress or development of something from its point of origin.

Enrichment

1. Everyone's opening sentence will, of course, be different depending on the sort of ideas each person intends to develop. Here are some sample opening sentences for the answer to this exam question:
- A family influences an individual's development by nurturing, restricting, or both.
 - A person's family can sometimes destroy that person's independence and self-esteem, often unintentionally.
 - Some people never develop the ability to love and care for others as a result of their family's influence while they were growing up.

Do you have other ideas? There's a myriad of possibilities. Each of these statements expresses a definite opinion in response to the exam question. The writer's task is then to defend this opinion with a well-developed and supported argument using examples drawn from the literature in English 10 and from personal experience.

- For suggested questions, refer to Question 1, Extra Help of this section. Additional question ideas are listed here:

- How is a poet a “little charleychaplin man”?
- Who are the “sea of faces” for a poet? Why does a poet balance “on eyebeams”? What does the line “paces his way / to the other side of day” refer to?
- Is it true that a poet risks death as well as absurdity? How?

Of course, any questions that you think will spark a fruitful and interesting discussion are fine. Remember, teachers who put exams together design questions that will challenge readers to find patterns in the literature, to make comparisons, to notice important details they may have missed, to interpret symbols and images, and to relate elements in the piece to the overall meaning.

Transcripts of Audiocassette Selections

Developing a Piece of Journal Writing

Noel: Can you come over and look at this please? Okay, this is what I wrote about losing something important to me . . . where was it . . . ?

Ms. Grotowski: You mean the Journal entry back in Module 3, Section 2, just before you read the story “Penny in the Dust”? Okay, that’s the one. Now could you read it to me?

Noel: Do I have to read it out loud? Okay . . . “I’ll never forget the shame I felt when I realized I’d lost the scarf “all the way from Paris” that my mother had given me. All I can remember of that scarf now is that it was pink, a colour I still hate, and was covered with miniature Eiffel towers. It may even have borne some cute French phrases, like “Je reviens.” It was also, I believe, made of that heavy polyester that crisply states “little girl,” never softly whispers “elegant lady of mystery” like the gossamer silk scarves that Meredith’s mother wore.

Anyhow, some aunt or other had dutifully brought me and my sister matching scarves from Paris. In vain I tried to trade my horrid pink for Jennifer’s less offensive blue. However, it was acceptable practice in my mother’s eyes to express delight at receiving such a pretty treasure, then carefully tuck it away forever in tissue paper where it was saved “for good.”

To my great misfortune, I was granted the honour in May of Grade 5 of being selected, along with three other well-behaved girls, to serve at a bridal tea for our teacher. My mother proclaimed that this was indeed the infamous “good” occasion where one went bedecked with every wearable gift possible. The charm bracelet started for me at birth was unpacked for the first time from deep in my mother’s closet, and the Eiffel Tower scarf was tied around my head.

And home I went after the tea without the scarf. I must have taken it off because something had spilled on it. Or perhaps I was too hot. At any rate, I was so ashamed at having to admit owning such a vulgar thing, let alone seeming desperate to reclaim it, that I never had the courage to ask the teacher for it back. And to this day I see the disappointment on my mother's face at my carelessness with the beautiful scarf."

Ms. Grotowski: Sounds good! What part do you like the best?

Noel: I don't know ... I just kind of like the sound of it. Actually because I think it would get a good mark on the assignment.

Ms. Grotowski: Don't worry about that now; you've got lots of time. Besides, you'll be marked in part on the process you go through – the development and revision of the piece – not just how good the final product is. Can I tell you a part I really like here?

Noel: Sure, I guess ...

Ms. Grotowski: This bit in the middle, where you describe the scarf and explain exactly why you hated it so. This really works for me; I can picture it.

Noel: I really felt like that, you know, I really felt torn up that I hated the scarf with such a passion and my mother would have been so hurt if she knew.

Ms. Grotowski: So looking at this now, what part of the whole piece could you "lift" out and write more about?

Noel: Well, I still don't think I've explained what happened at the tea and why I couldn't bring myself to ask for the scarf back. Perhaps I could write a scene with my mother when I first returned from the tea ...

Ms. Grotowski: What are you waiting for? Great idea. How's everything going here? Do you have a question for me?

Alex: I don't get it – what I'm supposed to do...

Ms. Grotowski: No problem. Let's have a look at the piece you want to work with.

Alex: That's just it, I didn't find anything too great.

Ms. Grotowski: Then I've been unclear in my directions. Let me ask you this: did any of your Journal entries describe something – a real person or an object?

Alex: Well, actually, I didn't do half the Journals, and anyhow nothing was a description.

Ms. Grotowski: Then why don't you try writing one now? An easy way to start is just to imagine something you've seen in the past twenty-four hours that was interesting, or struck you as unusual. It could be the person who took your hamburger order at lunch yesterday ... or someone you saw on a bus. Can you visualize that person now? Or maybe someone said something a bit out of the ordinary. If you began with that bit of speech, could you start writing? Just let your mind wonder about what's really behind it.

Alex: Actually, I saw a thing in the newspaper today about this crook who ended up a hero a few years ago when he saved some guy in a plane crash, and they found this crook-guy – he was charged with robbing gas stations I think – anyway, they found him dead in a ditch, poor as dirt and no one could identify the body for ages. Anyway, I started thinking about what his last day must have been like, and whether he was bitter about no one remembering his heroism and his life going nowhere, and why he lay in that ditch just out there where anyone could see him but no one did ...

Ms. Grotowski: Don't tell me; tell the page. Start writing and see where it takes you. Write straight through without stopping. After ten minutes make yourself stop. Then find one small part you could write more about. Take out a fresh piece of paper and just concentrate on describing that one small part and see where it takes you. Okay?

Minal: Could I get some help too? What I found was a poem, and I just don't see anything more I want to do to it.

Ms. Grotowski: May I hear it?

Minal: Trampling on sighs
The armies of peace
press forward

We fight for progress!
Their heralding cries
Drown their victims.

Crunching the children
Melting the skyscrapers
No more questions.

The last man on earth
stands and waits

Ms. Grotowski: This is a powerful piece. These violent verbs – *trampling, down, crunching, melting* – really help create a mood and tone of horror. But can I ask you a question?

Minal: Sure.

Ms. Grotowski: You mention a man here who fascinates me. Who is he? Why does he “stand and wait”?

Minal: You mean I could sort of freewrite just another totally new poem about that man? Is that what we’re supposed to do?

Ms. Grotowski: That’s exactly what some students who chose poems are doing. Others are picking a part of their Journal poem where an object or person or place was mentioned; then on a separate piece of paper they’re writing a prose description of that thing. If you freewrite a little more about this man, it might help you clarify for yourself his significance and his place in the poem.

Minal: Oh, I get it . . .

A & M Records

Testing 1...2...3. Okay, that's got it. Uh, Hi there Terry . . . don't ya just love these memotapes? Anyhow, sorry I gotta dash this weekend; I don't know if you remembered that trade show in Calgary I gotta be at starting tonight. Uh oh, I think I even forgot to phone Laura. Say, you wouldn't mind doing that for me would you? Please? I think I was supposed to take her out to dinner tonight. Yikes, I blew it.

Anyhow . . . don't forget the big sidewalk sale for "Hawaiian Days" on Saturday. You'll have all day today to make the signs. Make at least four big ones to hang in the main show window, and don't forget they all gotta say the same thing: "SIDEWALK SALE – up to 40 percent off." If ya want, put some palm trees on them or something to look Hawaiian. Anyhow, hang them all up before you leave today.

Also, be sure to put out the new shipment of compact discs. They're all in the back storeroom on the second shelf from the bottom, I think. Put prices on all of them and stick them in the main CD display case inside the store. We'll see how

many of them we can get rid of during this sale. Put a few CD's and a few tapes out on one table outside the store on the sidewalk. No more than one table, got it? Remember how many CD's got stolen in the last sidewalk sale? **I do not** want to get raked over the coals again, so please, please, don't put too many out – and stay outside at all times watching the merchandise during the sale. Let the part-timer handle the inside store. By the way, who's on shift this weekend? If you get time today, double check; I think some of the girls swapped shifts. You don't want to be left to handle the Saturday rush single-handed.

Also if you get time, sort out the tape shelves. They're a mess. You might also want to put up a few of the promotional posters rolled up in the back storeroom. They're kind of splashy. Oh-oh-oh, wait, I forgot . . . Don't forget to dress for the beach on Saturday. Wear that ugly Hawaiian shirt of yours and those cute shorts. We want to show "Hawaiian spirit"! Take it easy and don't party too hearty on Saturday night. Signing off, Dan.

Student Discussion

Garson: Hi, I'm Garson.

Slavka: Hi, I'm Slavka.

Trish: Hi, I'm Trish. The topic of our discussion is supposed to be, rats, where's that thing? . . . Okay, here it is. What we like to read and why we like it. Is that right? Okay, well, who wants to start? Come on, go Garson . . . (pause) Geez, you guys, it's always me that has to start. Well, okay, I actually really like reading. I like anything, especially mystery books – and horror stories. Like, did any of you guys read *It* by Stephen King? It's absolutely his best book, really wild . . .

Garson: Naw, *Dead Zone* was better . . .

Slavka: *Dead Zone* was a pile of garbage! Did you see the movie? It was boring big time. That dude who was the lead guy looked like something the cat spat out.

Garson: Yeah, but he was really believable. Like, didn't you think he was great in that part when he grabs the boy's arm and tells him not to go skating? Who was that actor?? I've seen him in something else about this brain videotape . . .

Slavka: Didya see *Pet Semetary*? That was the best . . .

Trish: Come on, you guys! We're supposed to talk about reading; we don't have much time to finish this.

Slavka: Who cares? I'd rather talk about movies anyway.

Garson: Okay, okay. Um . . . actually I really like Stephen King books too. But . . . I usually like the books way better than the movies.

Trish: There's more, like detail.

Garson: Yeah, details, and the characters are way better because you learn, like, what they think . . .

Trish: Yeah, and don't you think you get sort of more into it?

Garson: Well, you know lots more about the characters, and usually there's a lot of characters cut out in the movie.

Trish: Well, they have to, eh, like a movie's only two hours long, and a book is . . .

Slavka: . . . more like two thousand hours.

Garson: Naw, well, how long'd you take to read *The Stand*? That was the longest Stephen King book I ever read. You gave it to me, remember in Grade 9?

Slavka: Oh yeah, in Mr. Russell's class. We used to put books inside the real textbook. It was so funny, we'd be reading away, and he'd be asking these stupid questions about some weird story we were supposed to be reading, and like, we'd read the story in about five minutes and these questions were so boring.

Trish: But do you guys ever feel like you don't wanna put the book down? Like I'll be reading after homework or something, and you sort of get caught up, inside the . . .

Garson: You get totally into it, and you don't notice time going by or anything around you.

Trish: When I'm reading a really hot book . . .

Slavka: Yeah, we know the kind of hot books you read!

Garson: Come on, Slavka.

Slavka: Sorry. Go on, Trish.

Trish: That's okay. But I'm serious. When I'm reading a really great book it's like I get inside the characters and it's almost like I'm there, and I'm kind of living out the book in my own mind.

Garson: I read till three in the morning once. I felt major gross the next day!

Slavka: I used to read under the covers.

Garson: Under the covers with a flashlight. That's so funny; you can see the flashlight clear through the blankets.

Slavka: Yeah, and ya think your mom can't tell.

Trish: I read a great book last week. Have you guys ever heard of William Golding? This book is called *Lord of the Flies* I think. It's so wild. These boys – they're like twelve years old – get stranded on this desert island and it's all about how they kind of set up their own, like, their own civilization.

Slavka: I saw that! It's a movie, right?

Garson: Yeah, I think I saw that too. Didn't some of the kids get killed?

Slavka: Yeah, yeah, that's the one I mean. My brother said there were two movies . . .

Garson: Hey have you guys ever read *A Separate Peace*? It's really neat, about this boy . . .

Slavka: Isn't that from English 20? I think my brother had to read that in class.

Garson: Yeah, whatever. Let me tell the story willya? This guy, he's living in one of those old-fashioned boarding schools; anyhow he kills his best friend.

Slavka: Oh, oh!

Trish: Calm down, Slavka!

Slavka: Oh, I think I saw this in a movie. Isn't it a movie too? And this boy pushes the friend off a tree, doesn't he?

Garson: Yeah, well anyway, I don't know about the movie, but the book is great. You guys should read it. You'd really like it.

Trish: Come on guys, teacher just said time's almost up. Did anyone take notes?

Garson: No.

Slavka: Well, don't look at me. Girls aren't automatic secretaries, you know!

Garson: Okay, I'll do it. Anyone got paper?

Trish: Well, let's try to sum up anyway. What do we read, and why?

Slavka: Stephen King books.

Garson: Anything with action and suspense.

Trish: Or with, you know, good characters.

Garson: And we like reading more than watching movies.

Slavka: No, we said that we sometimes like the book version more than the movie because the book has better detail.

Garson: And the movie doesn't usually show all the characters.

Trish: And you can get more into the book; and it's free!

Garson: Well, if you get it from the library.

Trish: And you can read it at your own speed wherever you want.

Garson: Wait, you guys, I can't get all this down. What were the books we said were so great?

Trish: *A Separate Peace* and *Lord of the Flies*.

Garson: And why did we like them?

Trish: The characters, and I don't know; they really made you think.

Slavka: Stephen King is just for entertainment.

Garson: But that's okay, I think. I don't always want to read really heavy books or books that you have to think about to understand.

Trish: Yeah, but how many King books have you ever read a second time?

Slavka: Why wouldya do that? You already know the ending!

Trish: That's what I mean. But as soon as I finished *Lord of the Flies*, I turned back to the beginning and started all over again, just because I missed so much the first time through and it was so neat to . . .

Garson: Shut up, you guys, we're out of time! Who's going to give the report to the class?



English 10

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